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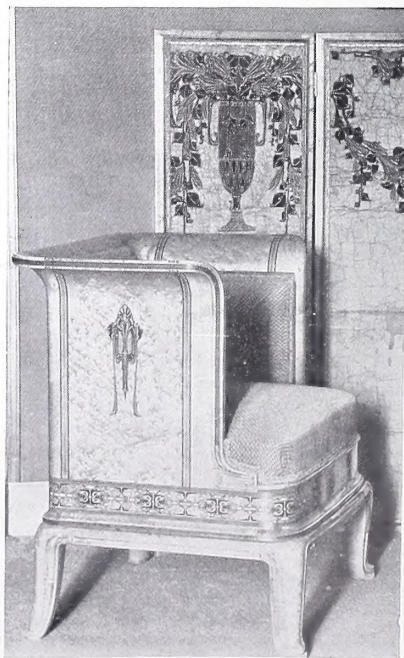
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BY WAY of a postscript to much that has already been written relative to the work shown in the 1911 Salon of the "Artist Decorators," of Paris, the furniture, undoubtedly, was of greater interest than any of the other exhibitions of craftsmanship, and particular significance should be attached to the nature of the decorative detail of this furniture.

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lot may be seen the delicate treatment of
the carved chestnut-leaf motive with
blossoms, in very low relief, and most care-
fully laid out so that the design should
conform to the structural lines of the
piece of furniture.

In the detail of the settle, by Paul Fol-
lot, may be observed the decorative in-
tricacy of the painted and inlaid band of
ornament and the graceful lines of the
piece itself. The decoration, as in the
chair which accompanies the settle, also
by M. Follot, seems to strike an entirely
new note, as different, in many ways, from
"L'Art Nouveau" as "L'Art Nouveau"
was different from any preceding schools
of design.

The chair by Pierre Selmersheim is dif-
ferent from the other work rather in the
matter of detail than in general feeling of
line and form.



DETAIL OF A SETTLE, BY M. PAUL
FOLLOT

It has been a matter of keen speculation
to decorators for some years as to exactly
what the outcome of the "Art Nouveau"
movement would be—whether its in-
fluence might prove to be baneful or in-
vigorating. Manifestations appeared as
time went on which caused the apprehen-
sion of the art world at large to become
tinged with alarm. Woodwork, furni-
ture and decorations became weird, con-
torted, fungus-like—the things of a dream.
The element of the bizarre knew no bounds
and a free rein was given to fantasy and
grotesquerie. What would be the outcome
of it all? Current lampoonists ridiculed it
graphically as best they might, but the
shaft of their satire was broken by the
serious appearance of actual examples
more weird than their wildest parodies. It
was an epidemic, and in its widespread in-

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The December Number of THE PRINT-COLLECTOR'S QUARTERLY
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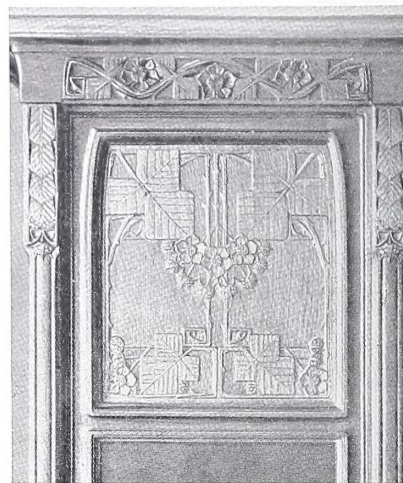
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fluence threatened to overthrow the classic orders themselves, until fortunately, as in all similar cases, the reaction set in after the radical innovations of the movement had done what good they might. Also, as in similar cases, the good influences of the "Art Nouveau" movement were stronger than the detrimental influences, for the illustration and proof of which the critic need look no further than the work of the "Salon des Artistes Decorateurs," of Paris, 1911.

It would seem that the designers have striven for the grace of natural forms rather than for an interpretation of any particular "style," or an exploitation of any particular school, and that the result has been essentially happy cannot be denied.



DETAIL OF A CARVED BOOKCASE
BY M. JALLOT

PRIX DE ROME WON BY A WOMAN

Mlle. Lucienne Heuvelmans, student in sculpture at the French Academy of Fine Arts, has shattered the traditions of that body, which have held out against encroachment for the two hundred years since its establishment, by winning the Prix de Rome. No woman has ever before been granted this award. Mlle. Heuvelmans was one of ten contestants, the major portion of them men. She exhibited a bas-relief called *The Sister of Orestes Guarding the Sleep of Her Brother*. The conception of this relief showed an admirable sense of form and composition, and its execution displayed the nicest command of technical skill, in which Mlle. Heuvelmans found opportunity for discriminating characterization in the grouping of her figures and their contours. Electra, as this French sculptress portrayed her, was far from the rapacious virago made familiar by Euripides and Richard Strauss.

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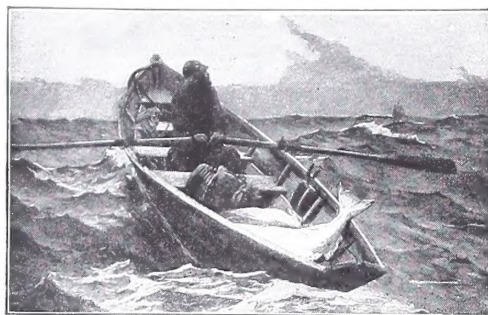
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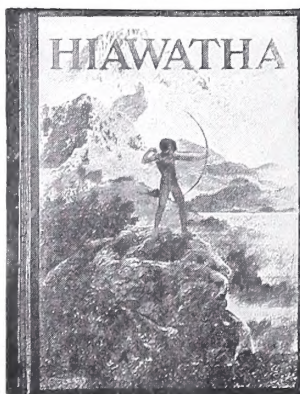
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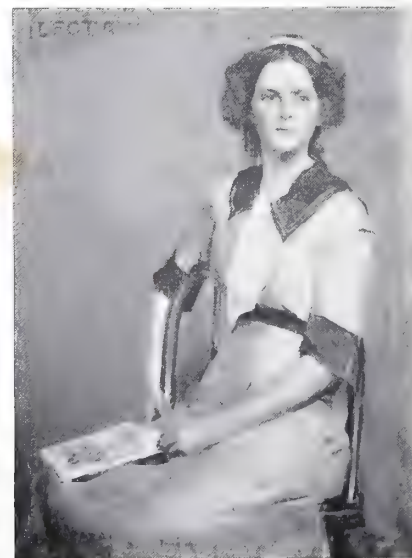
ARTHUR R. FREEDLANDER closed a very successful season of his Martha's Vineyard School of Art with an interesting exhibi-



CHARCOAL STUDY FROM LIFE
BY ANNA E. SUNDBERG, STUDENT IN
CHICAGO ART INSTITUTE ART SCHOOL

tion of work done by his pupils, supplemented by a few small canvases and some sketches by the artist himself. The pictures shown were varied in character, including still life, marines and landscapes, with some especially appealing effects of sea and sky by Mr. Freedlander. Another feature of the exhibition was a series of pencil drawings by Miss Helen Jackson, who has been assisting in the conduct of the school during this past summer. The exhibition was held in the gallery of the Mt. Aldworth Studio, in the picturesque village of Vineyard Haven, where the school is located. One of Mr. Freedlander's former pupils has recently had two paintings accepted by the Paris Salon.

MR. KARL VON RYDINGSVARD has returned to New York and resumed his classes in the craft of wood carving at 9 East 17th Street.



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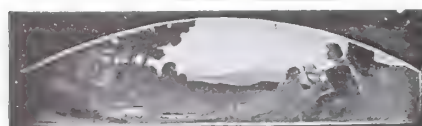
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Mr. Paddock is a painter as well, which adds in no small degree to the interest which attaches to his work as a sculptor.

The most monumental of the exhibits at Gorham's was a plaster model of the bronze tablet lately unveiled in the New York Chamber of Commerce. It possesses the architectural dignity desirable in a monument of this kind, consisting simply of the low-relief portraits of Messrs. Jessop and Orr, over a carefully laid-out inscription.

It is in some of the smaller pieces, however, that Mr. Paddock seems to have achieved his happiest results, and the charm of whimsical fancy in these calls for particular consideration. In *The Water Goddess* (which, however, cannot be classed among the small pieces) is an unusually charming study of a small girl, standing in the center of the basin with outstretched arms, while from the palms of her hands the water falls in delicate streams upon the crouching figures of two "water babies" at her feet. The unstud-



"PANDORA"
 A BOTTLE STOPPER BY WILLARD DRYDEN PADDOCK

ied but graceful pose of this fountain figure raises it well above the ordinary renderings of the same subject and makes it a creation of abiding charm.

Besides several very decorative flower holders, with figures, there was a well-designed jewel casket in bronze, very dignified and reserved in its treatment.

The bottle stopper (*Pandora*) and the corkscrew (*Bacchus*) showed a very interesting study in suggested action appropriate to their functions, the one holding the cork down and the other straining up on it, while looking around as though for approbation and encouragement. Both of these little figures have a remarkable amount of grace as well as action, and possess an element of novelty in their conception which renders any criticism as to their appropriateness rather a captious one.

Of all these "utensils," however, the letter seal (*Venus*) is, perhaps, the most thoroughly charming and graceful—a slight, sinuous, nude figure, delicately poised on the disc intended to take the seal engraving. There is another seal as well

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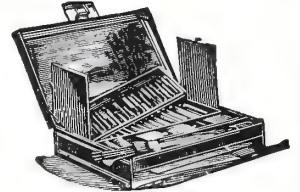
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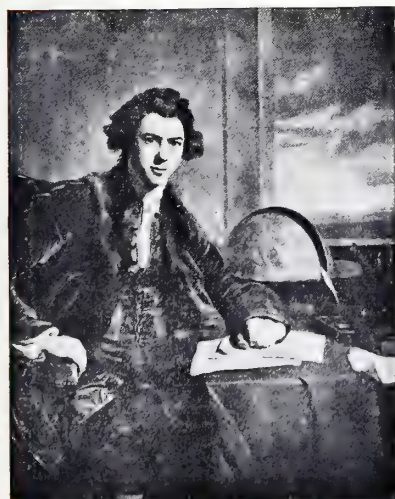
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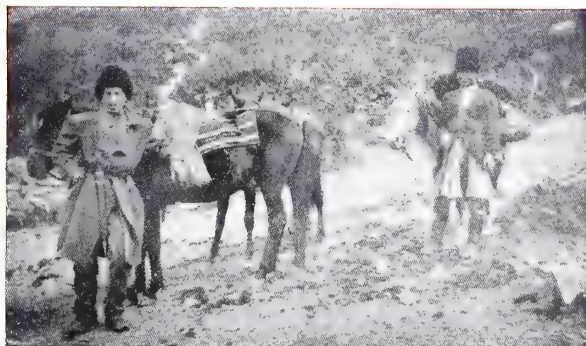
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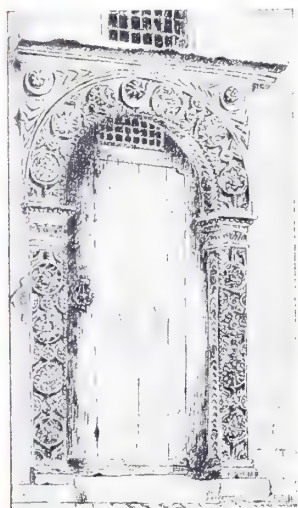
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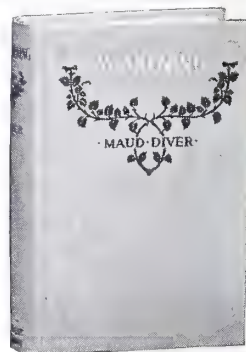
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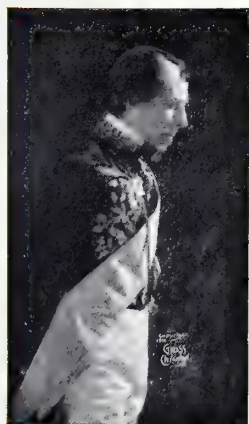
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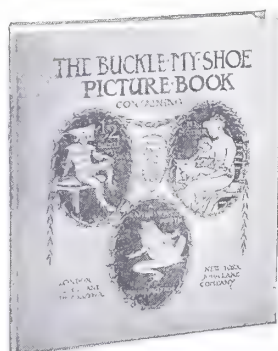
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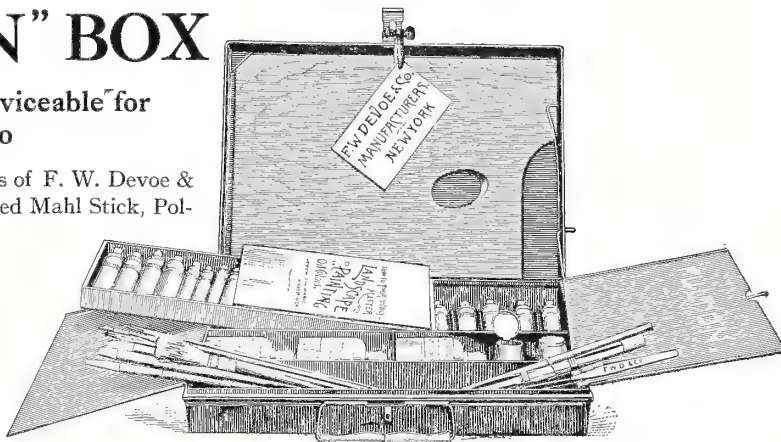
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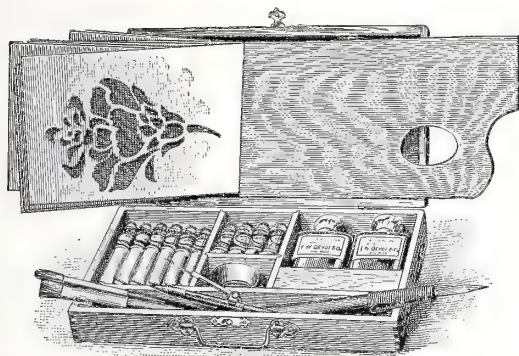
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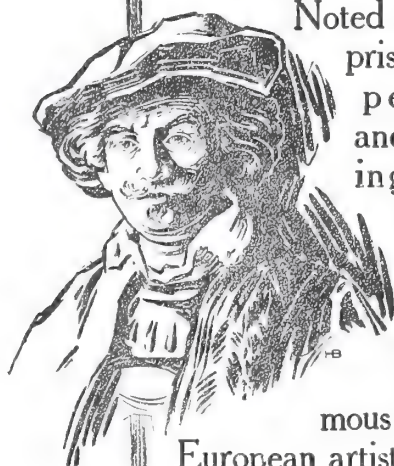
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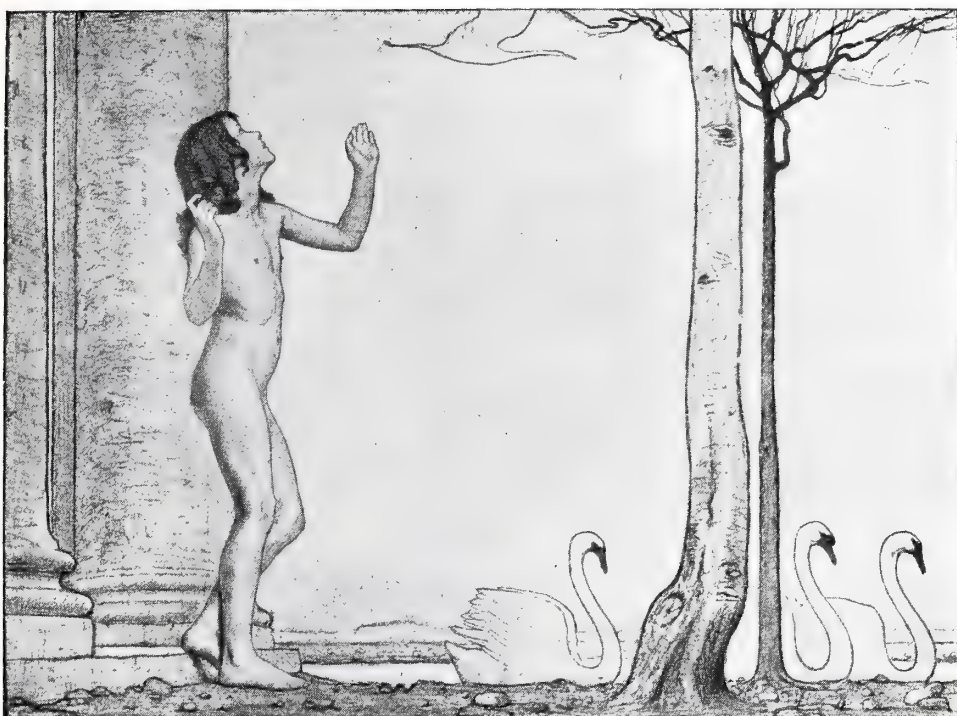
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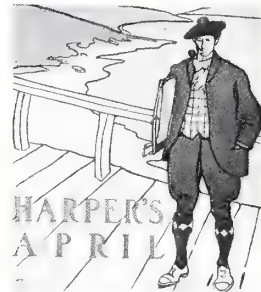
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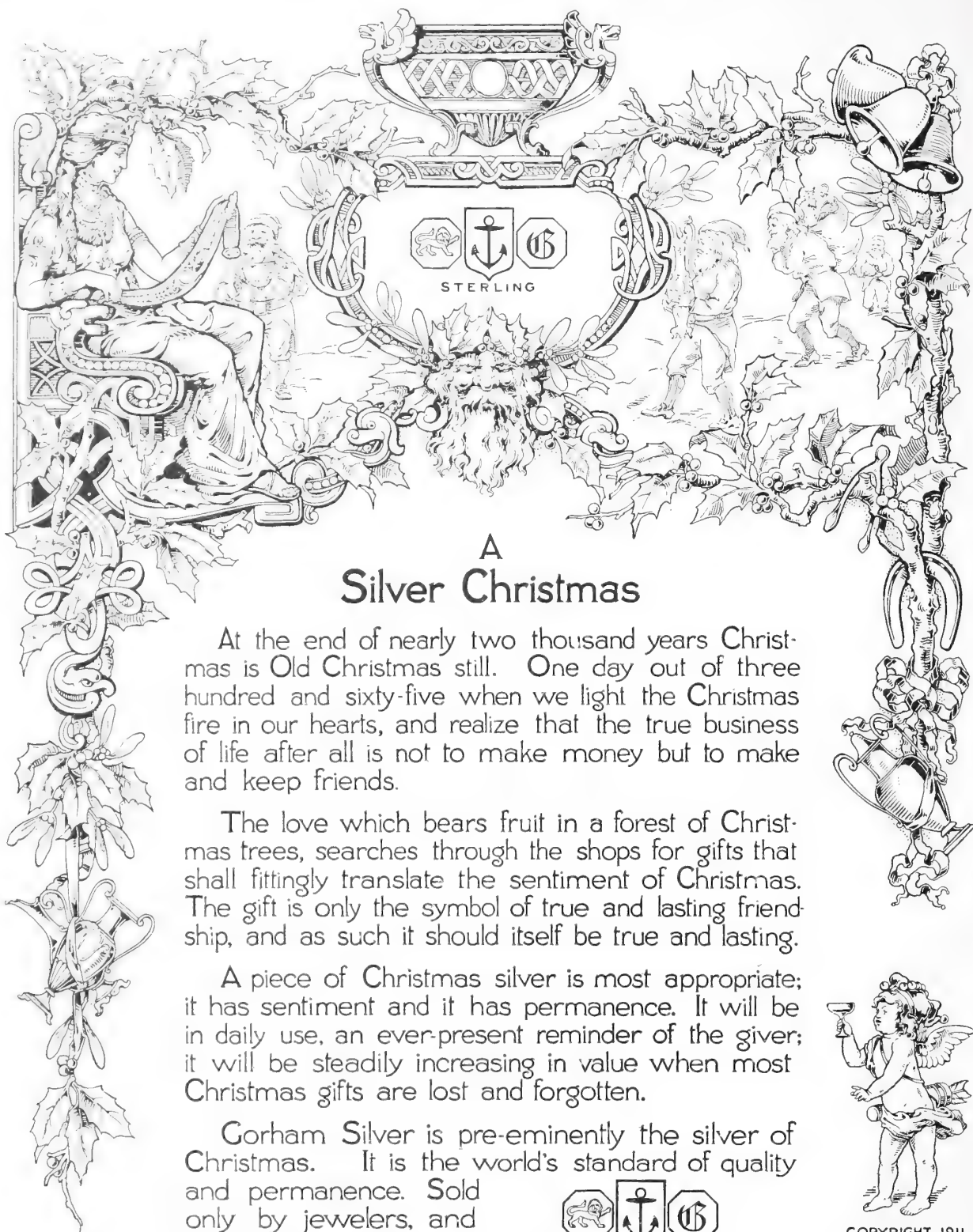
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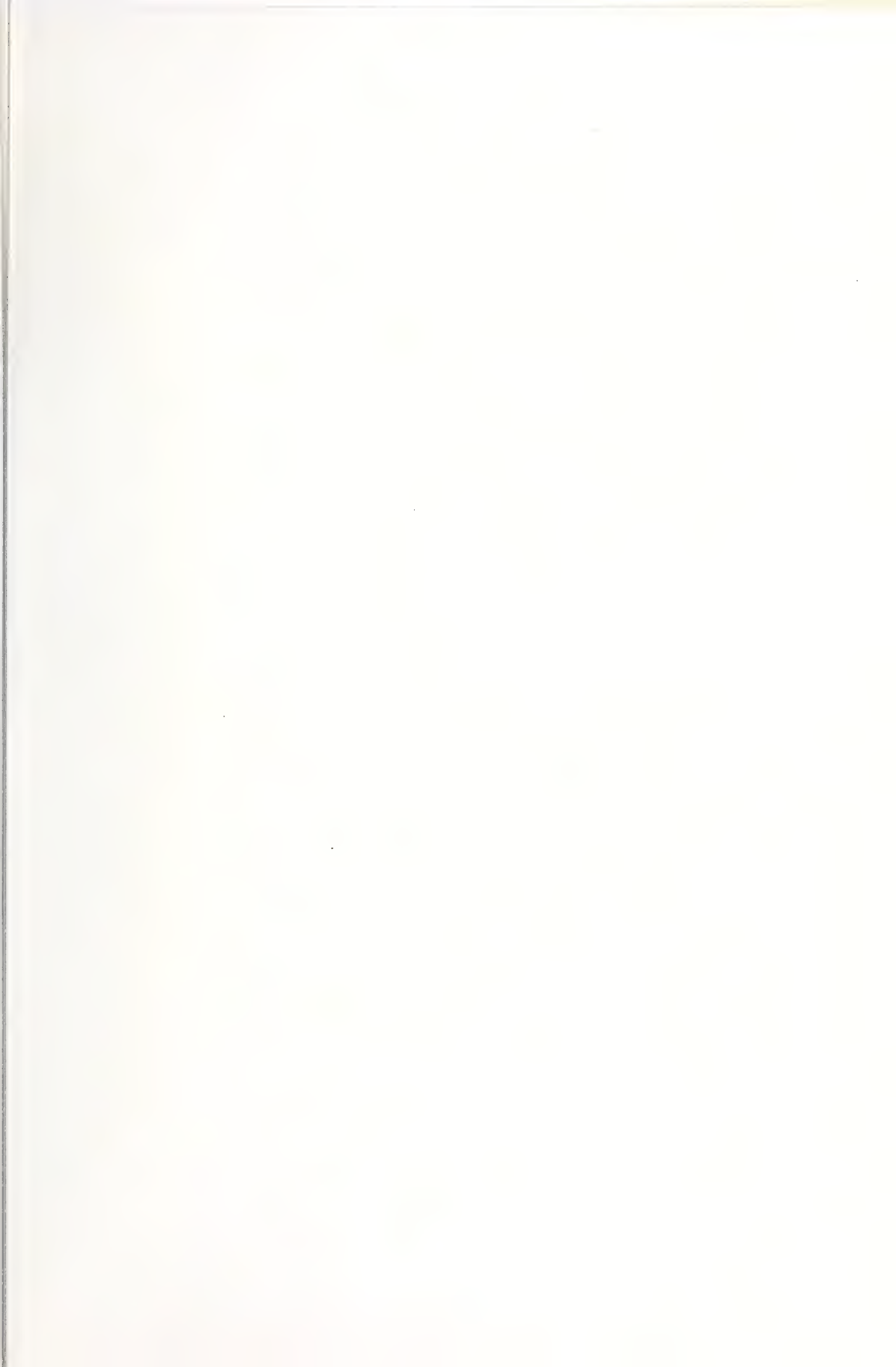
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The INTERNATIONAL • STUDIO •

VOL. XLV. No. 178

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DECEMBER, 1911

C HILDE HASSAM—A PURITAN
BY ISRAEL L. WHITE

THE safeguard of every democracy is its traditions; yet it often suffers from this very source, for traditions are found which have no basis in fact and pervert the expectations of the people. There is a traditional antipathy, for instance, to the spirit of Puritanism which persists among a large class of artists and art-loving people who sincerely believe that our Puritan forebears, living their severe and almost ascetic lives, thwarted every possibility of America's ever becoming esthetic. Only recently Mr. Thomas Nelson Page has perpetuated this false tradition by reiterating the common opinion "that the spirit of our people is essentially non-artistic," and his voice is but one in a multitude.

The mere statement of such an antipathy should discredit it, but if this is not enough there is surely sufficient evidence to convict the instigator of such a tradition of mendacity.

While it is true that the Puritan, engaged in a bitter religious and political conflict, repressed, for conscience sake, his enjoyment of esthetic pleasures, it is equally true that the greatest art this country has produced has come, either directly or indirectly, from New England. The artists whose names took highest rank in their respective periods came from New England stock or reflected the Puritan spirit. The relation of our earliest portrait painters to this place and ancestry is duplicated in the first school of American landscape painting. Whistler was born in Lowell, Massachusetts, while of modern painters E. C. Tarbell, J. Alden Weir and others, including Childe Hassam, belong in the same category. Repression in this particular, as in the development of plant life, seems to result in a fine, final fruitage.

It should never be forgotten that the Puritan was an arch aristocrat by birth and democratic

by conviction only. He sprang from the North European races, which were both esthetic and highly intellectual—two characteristics that go hand in hand—and he was, indeed, an aristocrat of the intellect, producing the single superb literary flowering this country has witnessed. His passion was for truth and, if it carried him too far into a transcendental desire to know the Unknowable, the ambition to sift things to their dregs and lay foundations upon the bed rock was a guarantee that whatever art he produced would be substantial enough to meet the tests of time. For, in art, as elsewhere, nothing lives unless it has a foundation of truth. In fact, the true artists of the world are, as Mrs. Browning said:

The only truth-tellers left to God,
The only speakers of essential truth,
Opposed to relative, comparative,
And temporal truths; the only holders by
His sun—skirts, through conventional grey glooms,
The only teachers who instruct mankind,
From just a shadow on the charnel wall
To find man's venerable stature out,
Erect, sublime—the measure of a man.

Within a very definite limit, Spain and Holland produced painters—Velasquez, Hals and Rembrandt—who took the truthful "measure of a man," painting the human face and figure as well, perhaps, as it will ever be painted. That was their great achievement and contribution to the art of the world which is made up of the confluent esthetic currents of races and centuries.

But the illusion of reality, except within this limited sphere of portraiture, was not accomplished then; it was not even undertaken. Constable and the great French landscapists sought to produce this illusion in certain hours and lights, yet even they left unentered fields for the truth-telling American to occupy. For, if I have analyzed the situation correctly, the great achievement of the modern painters is the painting of sunlight, moonlight, and the many reflected lights that give to the world its fullness of color. This seems to me

Childe Hassam



SPRING MORNING

BY CHILDE HASSAM

to be the fairest statement one can make of what has been accomplished by the modern movement in painting, and as the best exponent of that movement I think it is fair to name Mr. Childe Hassam.

The modern movement began where the earlier artists left off and dared to attempt what they, probably, would have considered impossible. As the first object of all easel painting is decoration there are a few elementary principles of arrangement, drawing and color that can never be disregarded, and they never have been disregarded by any true artist. They have been applied to different artistic problems and used to express a different spirit.

It would be absurd to expect those who lived cloistered lives to exercise the same freedom and devil-may-care spirit that belonged to others who lived more in the hurry and bustle of things. Fra Angelica would be strangely out of place in this new world and his art would be an anachronism—interesting, perhaps, yet assessed with no vital interest. Religion has taken on other forms; in its old shape it furnishes art with no modern inspiration. The physical world is more potent in its

domination of present-day life than the world of the soul. Psychology and economics busy the thoughts of the multitude. We are all apt to be more concerned about “redding up” the world we live in than in preparing for the compensations of the world to come, and the tangible attractions of the physical world at hand furnish more inspirations than the spiritual glories of kingdom come.

This is the third great inspiration that art has known. It is material enough for the most uncompromising modernist, but, not at all unnaturally, it has produced a great school of landscape painters. And it is not strange that the development of landscape painting has trended toward realism. It was a wise critic who first said: “The artist must be

either a poet or a realist.” A wiser critic would have added: “or both.” For the time being he is a realist.

Mr. Hassam’s work is so varied in its scope that it can never be estimated correctly by those who know him in but one genre. He is one of the few painters who have respected the uses of his several mediums, using oils, water colors and pastels for the specific purposes to which they are adapted and using them all with distinction. In much the same manner, he has mastered the many methods of using pigment, reserving each one for the purpose to which it is suited and employing the most appropriate one to meet the problem at hand. This distinguishes him as a painter, using the word in its obvious meaning to signify his craftsmanship, for a distinction must always be made between the artist and the painter, a combination that seldom occurs in the same individual. It is by means of his craftsmanship that Mr. Hassam achieves the remarkable surface qualities that every serious student of his work knows and admires and observes on all his canvases. Only an intelligent technician can write justly of this

Childe Hassam

phase of his art, and such a discussion would be out of place here.

But, in addition to his superior craftsmanship, which, like all other true craftsmanship, is but an intelligent understanding and mastery of the principles of a trade, Mr. Hassam sees the world he would depict in a large way. There is no small niggling about his work. He grasps the essential artistic facts and holds them broadly. And having seen his subject artistically, he also sees it with the careful, studious observation that distinguishes the truthful painter from the one whose work, although it may be momentarily agreeable, cannot bear analysis; which, when one asks: Why is this as it is? can furnish no other answer than that it pleased the artist's fancy—fancy being distinguished from imagination, which is quite as evident in Mr. Hassam's "*Chinese Merchants*,"

say, as in Murillo's *Angels* or Velasquez's "*Surrender of Breda*."

The source of Mr. Hassam's realistic powers is in his eyes rather than in his hand. This is his own explanation of his art and of that of those who are working in the same direction. The earlier artists did not observe the world carefully. Perhaps they were not able to do it. It is more probable that they did not believe it worth while. It does not matter which is the correct explanation; it is sufficient that they did not do it. Which one of them, for instance, knew the color of spring as Mr. Hassam has indicated it in *April Evening—After a Shower*, shown a year ago in his exhibition at the Montross Gallery? Or who else ever reproduced so correctly the color of a young oak bursting into new life after the winter—shown at the same time?



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THE MUSIC ROOM

BY CHILDE HASSAM

Childe Hassam

We were swimming together one day in the Siren's Cove at Appledore, he like a waterfowl and I with chattering teeth. As I sat in the warm sunshine upon the rocks afterward he said to me:

"Watch my feet."

I looked and he let them sink slowly toward the bottom. The flesh tones changed as they sank down into that clear, cold water. Ever since I have looked askance at Sorolla's *Bathing Boys*. All such minute facts and such intimate knowledge are at the bottom of Mr. Hassam's art. He is a painter of reflected lights and shadows that take up the color of the objects mirroring them. The hide-and-seek of color that naturalists make so much of in describing the color protection of animals is a subject that he has mastered. I remember particularly one of the paintings shown in his last exhibition and the unobtrusiveness of the human beings he had painted into the landscapes. If woodcock sat on trees or rabbits scurried in the open as persons

have often been painted in the woods and field they would have been shot off long ago. Mr. Hassam has a greater realism. His work has a reportorial as well as a pictorial completeness.

But why wrangle about realisms, idealisms and other isms? "How childish it is," said Maupassant, "to believe in reality, since each of us carries his own in his mind! Our eyes, ears, noses, tastes create as many different varieties of truth as there are men in the world. Each creates an illusion of the world for himself, poetical, sentimental, gay, melancholy, ugly or sad, according to his nature."

"This," says Henry Sedgwick, Jr., commenting upon it, "is a correct statement but it does not go far enough. The world not only looks different to different people, but . . . it is always tending to become for any community what the man in that community with the greatest capacity for expression thinks it is."

This, too, is true, and Mr. Hassam serves his time by enabling less careful observers to see the world, through his art, as it actually appears. To record what has not been recorded on canvas and to record it truthfully seems to be his ambition; also, I may say, to record it artistically. As if it were not difficult enough to paint the cool green or blue moonlight, or the orange or yellow light of day, he attempts such complicated problems as placing a human figure in a window seat where the sun's rays are falling hot and blinding, surrounds it with gaily colored flowers, garments and curtains, and reproduces the light without, the light within, and all the myriad-colored reflected lights of the accessories; and, withal, in a harmonious decoration, fine in line, just in values—a balanced composition.

The revolution in painting by which the last century or less has been enriched has kept pace with the revolution in music and does not differ from it. The two arts have interchanged their terms. If we have gone from melody to harmony in music, the same phrase expresses the progress in painting; yet one must speak cautiously about the "new" in art. It has a perverse way of turning out to be the "old" after all. But there is an orchestration of color practised by the modern painters which the old masters do not seem to have practised, and that may be the explanation of Mr. Hassam's decorations. It is a feature of his work, at any rate. I am inclined to believe, though, that the amazing satisfaction of his art can be best explained by the accuracy of his accentuation, the perfection of emphasis in color.

In his best work there are no false notes, no



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BROAD AND WALL
STREETS

BY CHILDE HASSAM

Childe Hassam



Awarded Jennie Sesnan Gold Medal, 1910, The Pennsylvania Academy of Fine Arts

SUMMER SEA

BY CHILDE HASSAM

faulty modulations; and the paint that sings neither flat nor sharp is as pleasing as a lovely voice that never wanders from the key.

In one of his essays on the Greater English Poets of the Nineteenth Century, Dr. William Morton Payne says of Keats, that he "loved Nature for her own sake, and gave slight thought to the infusion of spiritual meaning into what he saw. His was the more absolute vision, which is neither obscured nor heightened, as the case may be, by an adventitious symbolism or an obtrusive morality." Expanding Nature so as to include the many paintings which can be classified as landscapes could a better phrase be turned to indicate the place of Childe Hassam in the history of art?

Or, could it be expected that the intelligent, cultivated Puritan with his instinct for truth would work out in this generation any other esthetic expression than an artistic statement of the appearance of the world in its most difficult moods? The authority of reason was dominant in the Puritan's faith; he was bound to fathom the Unknown; and art is vitally expressive only when it manifests the people's character and spirit.

In his very recent exhibition, Mr. Hassam showed a series of pictures of Spain. Earlier in life he painted the streets of Paris. Because he

found his subjects abroad a common opinion would declare his art to be un-American; but, if the vision and the record is that of one whose spirit is American, the impress of nationality is stamped upon the canvas wherever the subjects were found. And in the art of Childe Hassam, I hold, we have as distinctly American an art as we will ever produce because—

"His was the more absolute vision. . . ."

THE MacDowell Club, of New York City, invites the support by participation of all American artists in its endeavor to make its galleries as nearly as possible an open field for expression of the various movements in art, whether old or new. The club offers its galleries to groups of not less than eight or more than twelve artists for exhibitions of paintings in oil. The plan is to open the season November 1, 1911, and close June 1, 1912, arranging for two exhibitions each month, permitting no artist to appear more than once during the season.

The first exhibition of this kind opened at the club on November 2, and included paintings by George W. Bellows, D. Putnam Brinley, Paul Dougherty, Ben Ali Haggin, Robert Henri, Jonas Lie, John C. Johansen, M. Jean McLane and Irving R. Wiles.



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A RAINY NIGHT
BY CHILDE HASSAM

JOSEF ISRAËLS: THE LEADER OF THE MODERN DUTCH SCHOOL.

THE death of Josef Israëls at the great age of eighty-seven, which took place on August 12th last at The Hague, removed the last and perhaps the most prominent of the great painters whose names will always be associated with the Modern Dutch School. It is true that wonderful magician of the brush, Matthew Maris, is still with us, but, except by accident of birth, he can hardly be said to belong to the small group of which his brother James, Mauve, Bosboom, and Israëls were the most distinguished members; nor can his influence be readily traced in the work of his contemporaries in Holland. Undoubtedly it is mainly to the four artists just mentioned that we owe the remarkable revival which has taken place in Dutch painting and has restored Holland once more to her former eminent position in the world of art.

The part which Israëls played in this revival was an important one, and in order better to understand his art it is desirable to recall the circumstances which surrounded this regeneration. Although to a large extent the outcome of it, the revival of the Dutch School of Painting was brought about without any of the stirring elements which accompanied the Romantic Movement in France. During the eighteenth and the first half of the nineteenth centuries painting in Holland had been on the decline. Like that of France just previous to 1850, it was cold and uninspired, and void of all the rich vitality which characterised the work of the great seventeenth-century Dutchmen. Stirred by the example of their brother artists in France the younger painters of Holland strove to raise their art to a higher level. They awoke, as it were, to the sense of beauty in nature, and with this awakening came a desire to render with truth and simplicity the peculiar characteristics of the scenes and life of their country. And the fact that they thus sought inspiration in

their immediate surroundings accounts in a large measure for their limited range of subjects.

The true nature of this awakening is well exemplified in the change which it wrought in the work of Israëls. His early studies had been carried on under the direction of Jan Kruseman in Amsterdam, a fashionable artist possessing very little real ability. Then for two years he was in Paris, where he entered the atelier of Picot, the historical painter, a pupil of David. From there he went to the École des Beaux-Arts, where he came under the influence of Delaroche, and finally he returned to Holland. The result of this training may be seen in his early works, mostly of an historical or dramatic character, which reveal very little artistic merit, and display most of the failings which characterised the work then being produced in his country. It is indeed difficult to trace in these early pictures any signs of those splendid qualities which we find in the best works of his maturity.



"THE YOUNG WIFE"

FROM THE OIL PAINTING BY JOSEF ISRAËLS
(By permission of Messrs. Wallis and Son)

Josef Israëls

It was during a visit to the little fishing village of Zandvoort that there was first revealed to him the hidden beauties of the humble life of his countrymen, through which he was at last to find the means of expressing his real self. From that time his art developed on natural and one might add national lines—for Israëls was undoubtedly a great factor in the development of the art of his country. His early training, based on academic tradition, was of little use to him now, indeed the defects which may be detected in some of the works he produced during the following few years can almost invariably be traced to it, and it was not until he had entirely thrown off the influence of Kruseman and Paris that he really "found" himself in those impressive portrayals of lowly life, teeming with human sentiment, with which every one is familiar.

It is with these productions of what may be called his middle and later periods that we are chiefly concerned here. And let us say at once, much as we admire many of his finest works, displaying as they do a remarkable individuality and undoubted ability, it is impossible to accept as great achievements every picture which Israëls produced. Indeed there are canvases hanging in public and private collections which add but little lustre to his great reputation. When we consider his enormous output during the last fifty years of his life, and that he continued to paint right up to the time of his death, this is hardly to be wondered at. But the most apparent weaknesses may generally be attributed to his early training or lack of training. At the close of his student days we find his work lamentably deficient in those qualities which are associated with the old Dutch masters: fine draughtsmanship, masterly technique, keen powers of perception, and a fine sense of colour. Jan Veth, one of Israëls' most ardent admirers, adequately summed up these deficiencies when he said: "It is wonderful how, with so little power of precise perception, this painter of real life has

grown to be so great an artist. A piece of actuality, clearly seen, line for line, tone on tone, with all that is cognisable—sheen and shadow, rigidity and softness, pliancy and solidity—is to be found in perfection in almost every old Dutch master, but will be looked for in vain in Israëls' deeply impressive pictures. To appreciate him rightly it is necessary to keep this difference clearly in mind. But the difference between the modern Dutchman and his matchless predecessors goes further than this; the old Dutch painters, with all their amazing accuracy of eye, had also a well-tested technique. Not only is Israëls devoid of that keenness of vision—in vain do we try to discover any system in his harmonious treatment and tentative technique—



"ON THE DUNES"

FROM THE WATER-COLOUR BY JOSEF ISRAËLS
(By permission of Messrs. Scholtens and Son)



"PANCAKES," FROM THE OIL
PAINTING BY JOSEF ISRAËLS

Josef Israëls

but the handling in any fine and genuine work by him is inscrutable. The choicest pictures by this master are painted in a truly mysterious way, simply by the nervous vigour of an untaught hand; with heavy sweeping shadows and thick patches of paint, which stand out in a wonderful mixture of sharp relief and dim confused distance; with broad outlines and incisive emphasis."

Here we have a clear statement of facts which any unbiased student of Israëls will find it difficult to refute. In spite of the limitations for which his lack of sound training was mostly responsible, often violating principles which most artists hold sacred, selecting as his motifs subjects which, under ordinary circumstances, would prove a bar to popularity, Israëls, by his own peculiar methods, became the acknowledged leader of his national school, and won fame far beyond his own country.

To his second, or what has been called his transition period belong most of those pictures of fisher-folk, children playing by the sea, and young girls seated on the dunes knitting, which doubtless brought him many admirers. But his first great success outside his own country was attained when

the famous *Shipwrecked Mariner* (opposite) was exhibited at the great International Exhibition held in London in 1862. This large and impressive work (now in the National Gallery, London) gave some indication of the lines on which his art was really developing, and proved to be the forerunner of a series of canvases portraying the stern realities of the life of the humble Dutch peasant and fisherman. Thenceforward the "joy of life" seldom brightened his canvases, though towards the end of his career the subjects he selected became less sad and harrowing.

It has been the custom in some quarters to refer to Israëls as "the Dutch Millet"; though apart from the fact that both masters found their chief inspiration in the humble life of their country, there is very little justification for this appellation. Their technique and treatment of subject are in no way comparable, while the heroic methods and masterly draughtsmanship of the Frenchman have no counterpart in the works of Israëls. Moreover they approached their subjects from different standpoints. Born of peasant parents Millet's sympathies were ever with his own people. He



"ROUGH WEATHER"

FROM THE OIL PAINTING BY JOSEF ISRAËLS
(By permission of Messrs. Scholtens and Son)



“THE SHIPWRECKED MARINER.” FROM
THE OIL PAINTING BY JOSEF ISRAËLS

(In the National Gallery, London.)



"GRIEF." FROM THE OIL PAINTING BY JOSEF ISRAËLS

Josef Israëls



"WAITING FOR THE BOATS, SCHEVENINGEN"

(By permission of Messrs. Wallis and Son)

FROM THE OIL PAINTING BY JOSEF ISRAËLS

lived their life and knew what it meant to feel the pinch of poverty. Israëls, on the other hand, who was born and lived amidst comparatively comfortable surroundings, had to acquire his knowledge of the lives of the peasants and fisher-folk by excursions to their homes. It is not suggested

that his sympathies were not with these humble people whom he delighted to portray, but they could never mean to him what they meant to Millet.

The dominating features of Israëls' art, as displayed in his third and greatest period, are essentially



"WEARILY HOMEWARDS"

(By permission of Messrs. Wallis and Son)

FROM THE OIL PAINTING BY JOSEF ISRAËLS

Josef Israëls

his own. The tightness which is so apparent in his earlier pictures gradually gave place to a freer handling, until he finally acquired a remarkable looseness of touch which is one of the most prominent characteristics of the work of his maturity. Here we find no trace of his early academic training, no suggestion of the conventional, but a phase of an individual technique eminently suited to the moods and aims of the artist. The searching accuracy of drawing and brilliant execution of the old Dutch painters, such as Vermeer and Peter de Hoogh, did not appeal to him, and Rembrandt is the only master who appears to have influenced him. Like his great progenitor, Israëls made a special study of the treatment of light and shade in their relation to colour, and in this respect he had no rival amongst modern painters. Referring to this important feature in Israëls' art Max Rooses has said: "He brought about a revolution in painting by reforming the part played by light and colour; these were no longer independent in their strength and brilliancy, but mingled, dissolved, melted into a whole, in which all is equal, all is adequate, nothing dominating, nothing yielding."

But perhaps the keynote of Israëls' success may be found in the fact that in his pictures subject and surroundings are always in harmony. To him every theme should have its own peculiar setting;

and thus he would place his melancholy figures in a room lit by the dim flame of a candle, or the tempered light from a window, and he would clothe them in an atmosphere of grey and sombre tones. And again, when he depicted children sailing their toy-boat in the sea, the scene would be bathed in sunlight and the colours would assume a lighter and more joyous hue, to suggest the happiness of childhood. Let us take as an example the picture *Honoured Old Age*, illustrated on p. 98, with the figure of the old woman warming her hands over the fire. The failing light coming through the unseen window, the deepening shadows, the stillness of the figure, all suggest the evening of life, in this case obviously a life of struggle and privation.

In the adaptation of the various elements of his composition one to the other, the blending of light and shade, the harmonising of colours, the subtle graduating of tones, and the avoidance of discordant notes or striking passages likely to interfere with the general unity of the whole, Israëls has worthily upheld the finest traditions of his national art. Here we have the true explanation of his affinity to the seventeenth-century Dutchmen. In the selection of his principal subjects he showed little in common with them—for they seldom concerned themselves with sorrow and mourning, though the



"THE CROFTER'S PATCH"



"MOTHERLY CARE." FROM THE OIL
PAINTING BY JOSEF ISRAËLS

(By permission of Messrs. Wallis and Son)



“HONOURED OLD AGE.” FROM THE
OIL PAINTING BY JOSEF ISRAËLS

*(In the Collection of John
Reid, Esq., of Glasgow)*



*(In the possession of
D. Cressat Thomson, Esq.)*

CRAYON STUDY FOR "HONOURED
OLD AGE." BY JOSEF ISRAELS.

Josef Israëls

squalid side of life often provided them with themes—while his technique was essentially original. Indeed the methods he adopted in order to obtain his effects were as mysterious as they were varied. Mr. Frederick Morton has truly said of him that “he worked by intuition, and groped uncertainly, laboriously towards a desired end. That end was invariably attained, but its attainment was due not so much to the man’s comprehension and mastery of the means at the disposal of the painter, as to his devotion to a purpose and his willingness to struggle with a problem until he had mastered it to his satisfaction.” When at work his subject seemed to absorb him and his energy and enthusiasm were unbounded.

“An artist must possess two qualities,” Israëls once said to the writer, “sentiment and the power to paint. One is of no use without the other, though the greater of these is sentiment, for an artist cannot successfully paint a subject which does not possess his sentiment. The sea, for instance, will form the sentiment of one painter, and his pictures will appeal to any one possessing that same sentiment.” A careful consideration will convince one of the truth of this interesting assertion, interesting because it gives a clue to one of the chief causes of Israëls’ success as a painter and his world-wide popularity. In most of his important canvases human sentiment is the underlying force which, in its direct appeal to the emotions, has given him a remarkable hold on his

public. In his conception of humble life he saw beauty in all its phases, in its poverty, privation and sorrow as well as in its joys; and that he should select as a theme for the majority of his works the pathetic side is but a proof of his intense human sympathy. The lot of those born to suffer at the hand of fate touched him profoundly, and in portraying their sorrows he gave evidence of his unaffected sincerity.

Reference to Israëls’ essays in portraiture has so far been avoided for two reasons. First, because the majority of his portraits were executed during the earlier part of his career, while we are concerned here more particularly with the productions of his maturity; and secondly, because this phase of his art was dealt with a few months ago in these pages in an article by Professor Max Eisler on “Modern Dutch Portrait Painting.”* The fact that Israëls painted quite a number of portraits is little known outside his own country, though his earliest efforts were entirely confined to this class of work. It should be remembered, too, that during his training under Kruseman he had every inducement to develop in this direction, for Kruseman was one of the most popular portrait-painters of his day in Holland. It is to his credit that he encouraged his pupil to study the works of the Old Masters; and Israëls’ early impressions of the portraits of Rembrandt, Van Dyck, Franz Hals, and Van der Helst, related in the article mentioned,

* THE STUDIO, March 1911.



“POTATO GATHERERS”

FROM THE OIL PAINTING BY JOSEF ISRAËLS

(By permission of Mr. A. Preyer)

Josef Israëls



"WORK"

FROM THE WATER-COLOUR BY JOSEF ISRAËLS

are particularly interesting as showing the exceptionally keen appreciation which he displayed of the splendid qualities of these great works, even when his whole training was being conducted on lines entirely opposed to the teachings of the old Dutch and Flemish masters of portraiture. Professor Eisler has very aptly quoted Israëls' own words: "In Rembrandt alone did I find that breadth and freedom of execution which was lacking in all the others, and which in the atelier of my master (Kruselman) was strenuously tabooed. And if Franz Hals' bold brush-work made a deeper impression on me than the methods of other masters, yet even that paled before Rembrandt's incomparable colour-effects."

Israëls' *Eleazar Herrschel*, now in the Stadt Museum at Amsterdam, painted when the artist was only twenty-two, is one of the best known of his earlier portraits; but one of his finest efforts in this branch of painting is the *Hellweg* portrait, executed about 1860 and now in the Rijks Museum at Amsterdam, where also hangs his portrait of the actor Veltman. It is a curious fact that with the exception of his wife and daughter Israëls painted practically no female portraits, though to enumerate the names of his men sitters would involve quite a lengthy list.

It is impossible to consider here the influence of Israëls on the contemporary art of his country. But amongst his many followers he numbered several well-known painters, of whom the names of Albert Neuhuys, J. B. Blommers, and Adolf Artz immediately come to mind. These men have attained considerable success both in Holland and elsewhere, but their pictures lack just those qualities which distinguish the finest works of Israëls from those of his followers.

The reproductions which accompany this article illustrate the more important phases of Israëls' art. Reference has already been made to *The Shipwrecked Mariner* (which was presented to the National Gallery, London, by the family of the late Mr. Alexander Young) and *Honoured Old Age*. *Grief* is one of the artist's best-known works, and *Motherly Care* and *Pancakes* represent the high-water mark of Israëls' painting. The crayon study for *Honoured Old Age* will be particularly interesting to the student; while the reproduction in colours, which forms the frontispiece to the article, is also worthy of attention.

E. G. HALTON.

. The Editor desires to acknowledge his indebtedness to the owners who have kindly allowed their pictures to be reproduced in this article.

Hon. Walter James, A.R.E.

PICTURES AND ETCHINGS OF
THE HON. WALTER JAMES, A.R.E.
BY MALCOLM C. SALAMAN.

IN a memorial article on the great Italian painter Giovanni Costa, published in *THE STUDIO* in 1903, the sympathetic writer suggested that a "study of the other artists of the Etruscan School founded by Costa would afford much interesting matter," naming among these in England the late Lord Carlisle, Sir William Richmond, the late Ridley Corbett, and the Hon. Walter James. Now the time is ripe to speak of Mr. James by himself, to consider the achievement of his art; for, if a study of his work eight years ago would have proved interesting, how much more so must it be to-day when, independent of any group or school of painters, he stands by himself, definitely an artistic personality, master of his own pictorial vision, master of his own artistic expression? Nor is it too much to say that at the present time we have no truer or more expressively individual artist interpreting English landscape on canvas or copper-

plate. That his art was sympathetically and beneficially influenced by Costa, directly, and by him indirectly through the nearer disciple, that poetic painter Corbett, Mr. James is proud and grateful to acknowledge. Having learnt the painter's craft, and learnt it thoroughly, from Davis Cooper, a respected old animal-painter, he found the spirit and manner of Costa's art most congenial to the development of his own. The Italian master's influence encouraged in him a broad romantic vision of landscape—the vision that, grasping all the pictorial essentials which make for beauty and interpret the spirit and character of the place, finds in these essentials of form and atmosphere the poetic significance of the scene. But always naturally an out-of-doors man, Walter James has been all his life an intimate lover of the hills and the moorlands, the burns and the woodlands; so in his temperament the sportsman and the artist elements have agreed harmoniously, and from the beginning his outlook as a landscape-painter has been his own, his selection of subject being guided ever by a fine artistic feeling for design. And just as Costa painted



"THE FRINGE OF THE WOOD"

FROM AN ETCHING BY THE HON. WALTER JAMES, A.R.E.



"NORTHBOURNE ABBEY GARDEN"

FROM AN ETCHING BY THE HON. WALTER JAMES, A.R.E.

the sombre pictorial poetry of the Roman Campagna or the Carrara Mountains with that large impressive simplicity which governed his art and stamped his style, Mr. James has looked pictorially in his own way at the noble lines and spacious undulations of his beloved Northumbrian moorlands, with all their vast and lonely dignity, their desolate beauty; and, reading in them the poetry of light and shade and colour that the northern skies write there in lyric or epic form, he has interpreted them with almost filial affection and with a directness, breadth and simplicity worthy of the great traditions of English landscape-painting, yet with a sense of style entirely individual.

Mr. James knows the bold expansive Northumberland country as intimately as Constable knew the gentler, homelier landscape of Southern England, or as Crome knew his rustic Norfolk, and, when he leaves his London home and studio in South Kensington, he responds to the call of a second, and perhaps more deeply rooted, home in the midst of the hills and dales, "away from everywhere," except where nature, for the most part

in her wild and spacious aspects, reveals herself in elemental moods. There Mr. James finds material for nearly all his pictures, and sketches or paints or etches in the open, direct from nature. There he has learnt to know the skies as intimately as the land, to distinguish between the characters of northern and southern skies, to understand the forms and ways of clouds, and how they play with light and shadow and govern the lines and hues of the country, so that he can compose sky and landscape into one harmonious whole, as all landscape art should do. In this Mr. James is entirely at one with Constable when he said that the "landscape-painter who does not make his skies a very material part of his composition neglects to avail himself of one of his greatest aids." Mr. James never neglects this; on the contrary he realises, with the great English master, that in every class of landscape the sky is "the keynote, the standard of scale, and the chief organ of sentiment." Indeed, so important a part in his pictures does the sky invariably play, he will often allow its character to dictate the medium: he shall



"MOORLAND." FROM AN ETCHING BY
THE HON. WALTER JAMES, A.R.E.



"AFTER THE RAINSTORM." FROM AN ETCHING
BY THE HON. WALTER JAMES, A.R.E.

Hon. Walter James, A.R.E.

employ, whether oil or pastel, a medium that he uses very frequently and with favour, especially for the rapid rendering of the transient influences of light and shadow.

Now, in the splendid *Cheviot, the Hills Above*, Mr. James has used pastel with masterly effect for what is primarily a sky-picture. It is a great October sky, with big white, grey and blue clouds sweeping boisterously across a plane of deep blue space, some in forms like wild Atlantic waves breaking into foam, while in the far distance, across a serene plane of turquoise blue, calm white clouds are floating low. On the moorland foreground the grass and heather spaces are shadowed or lightened by the capricious movements of these great clouds. In the middle distance a brilliant patch of light shows up a characteristic moorland road undulating away; near at hand a heavy local shower is falling, and beyond is the splendour of great dark hills with distant Cheviot commanding the scene in purple dignity. Here, in this fine picture, earth and sky are shown in true relation, the sky dominating without being unduly obtrusive,

and pastel here thoroughly justifies the bold, rich manner of its use. It is the medium too of *The Sills Burn*, which we also reproduce, and it renders very happily the play of light and shadow over the warm hues of the bracken and the rowan-trees, under a bright turquoise sky with flaky clouds.

Mr. James is so close and intimate an observer of nature that he sees colour with a very subtle sense of its infinite gradations of tone under varying light. So he is a very true colourist, and he has the gift of persuading one of his truth. Take *The Marches*, which we represent in colours; who but a very subtle colourist, with an unerring eye for tones, could have treated those successive planes of hilly moorland so as to convey that infinite sense of distance? From the little pool in the marshy foreground one's eye is carried across the valley of the North Tyne into Cumberland, with Cross Fell in the distance, and one feels that just so must this spacious northern landscape have looked under that light and vapoury July sky, in which the clouds take shape and move in harmony with the land. And this natural



"THE SILLS BURN"

FROM THE PASTEL BY THE HON. WALTER JAMES, A.R.E.



"THE KNOWE"

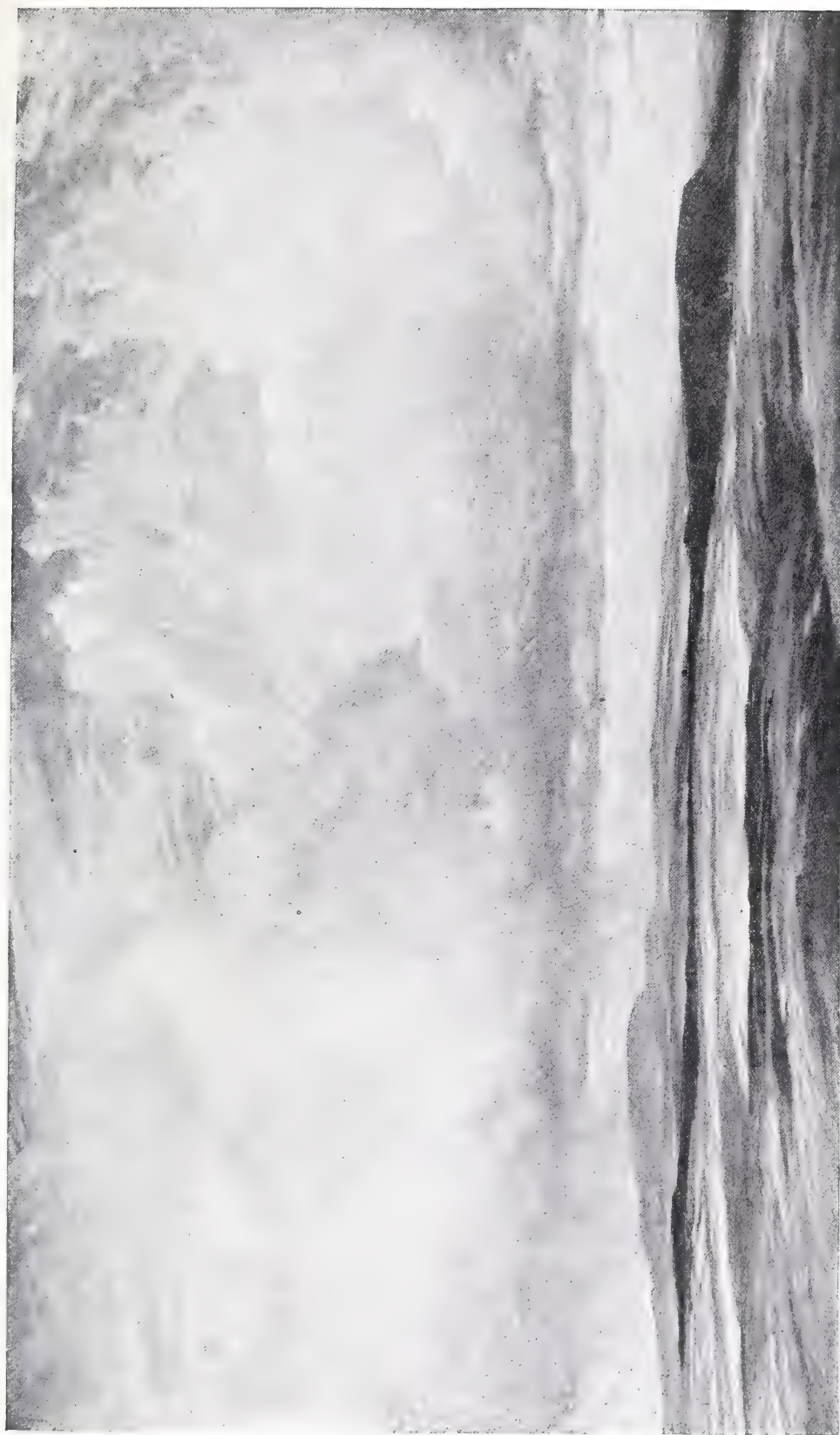
FROM AN ETCHING BY THE HON. WALTER JAMES, A.R.E.

truth of colour, of tone, of form, indeed of the whole pictorial aspect and sentiment of the scene, one feels, too, in such masterly pictures as *Northumberland Moors—Autumn*, *Simonside*, and the *Cavalcade*, so full of romantic suggestion, with the dark crags on the Roman wall; in the beautiful, restful river scene, *The Rede at Elishaw*, with its rich August tones, and the light on the distant Border hills; in the charming *July Evening*, and such distinguished things as *Old Pines on the Moor*, *Northern Pastoral*, a finely composed picture rich and harmonious in colour, and a splendid study of birches and rowans, trees of which Mr. James knows their every secret, and which he has introduced so impressively in his weirdly beautiful picture of *The Three Ravens*, illustrating the old ballad of "the new-slain knight."

Mr. Walter James seldom makes drawings in water-colour, but he uses that medium often as a ground over which to paint with translucent effect in oils. For sketching out of doors, however, he finds very happy and fertile expression upon the copper-plate; indeed, although he did not begin seriously to work with the needle until he had thoroughly matured his art as a painter, etching has now become with Mr. James a very important form of his artistic work. He learnt the etcher's craft from Sir Frank Short, R.A., and, thanks to the teaching of that past-master of the art, aided by the facilities afforded by the School of Engraving at South Kensington, he has acquired a sure command of technique, through which he is able to express his art with as much individuality of out-

look and distinction of style as he does through the medium of the paint-brush or the stump of pastel. So we have in his etchings the same pictorial largeness of vision, the same fine decorative feeling for composition, the same spacious sense of atmosphere, the same vitality that distinguish his pictures. The long lines and undulations of the Northumbrian moorlands appeal, of course, to the eye of the true etcher, and Mr. James, being a true painter-etcher, sees also how the forms of the clouds of the great northern skies will make noble pictorial patterns upon his copper-plates, while suggesting the whole truth of the scene. How successfully he has seen this is shown by the impressive *Moorland* and *After the Rainstorm*, reproduced here, as well as by *The North End of Watling Street*, *The Wire Fence*, *Summer Afternoon on the Moors*, *Sewingshiel Crag*, and those two powerful dry-points, *The Huel Crag—Northumberland*, and *Evening Calm*. The stems and branches of trees, of course, suggest by their lines and patterns rich material for the etcher, and Mr. James, with his masterly knowledge of the structure and growth of trees, and a true appreciation of their beauty, has made them the subjects of some of his best etchings. The graceful *Rowans on the Hillside* has already been seen by STUDIO readers in association with the work of the School of Engraving,* and here are reproductions of *The Fringe of the Wood*, in which the rhythm of line is particularly happy, *The Knowe*, *Redesdale Birches*, and *Northbourne Abbey Garden* in its wintry aspect. I would like to draw the attention of

* See THE STUDIO, May 1911, p. 289.



“CHEVIOT, THE HILLS ABOVE.” FROM THE
PASTEL BY THE HON. WALTER JAMES, A.R.E.

Old Japanese Folding Screens



"REDESDALE BIRCHES." FROM AN ETCHING BY THE
HON. WALTER JAMES, A.R.E.

collectors also to *Larches on the Huel*, *Pine Trees on Tod Law*, *The Bather*, an appealing soft-ground etching, *The Little Burn*, and *Birch and Rowan*—and let me add *Rooks in the Garden*. When collectors know these beautiful things better, I am confident that, amid all the etchers' work being done to-day, a very distinguished place will be accorded to the plates of the Hon. Walter James, A.R.E.

M. C. S.

OLD JAPANESE FOLDING SCREENS. BY PROF. JIRO HARADA.

IN an artistic country like Japan, Europeans are often surprised to find so few objects of art that are used to decorate the room, and to note the almost total absence of furniture of any kind. They will find in the room of an ancient house reputed to contain a large collection of treasures merely a *kakemono* (a hanging picture), or a pair of them, adorning the wall of the *tokonoma* (the recess in a Japanese guest-room), with a vase of flowers arranged in an artistic style, and perhaps a *gaku*

with a sketch or a few words of poetry placed on the wall near the ceiling, as is usually the case—but the bulk of the treasures are stored away in the godown waiting for their turn to appear. There may indeed be one or two other objects in the room, but whatever object of use may be found there will generally be a work of art. And nothing has assumed such an important position in the Japanese house among these few objects that are ornamental as well as useful as the *byobu*, or folding screens, which are now admired so much in the West in many varying forms and types.

Byobu, the Japanese name for these screens, is made up of two words: *byo* meaning to avoid, and *fu* (*fu* becomes *bu* when combined with another



PANEL OF FOLDING SCREEN MADE OF
IVY FIBRE CLOTH. IN THE SHOSO-IN
REPOSITORY
(From "*Toyei Shiko*")



"THE MARCHES." FROM AN OIL PAINTING
BY THE HON. WALTER JAMES, A.R.E.

(In the possession of Rafe Leycester, Esq.)

Old Japanese Folding Screens

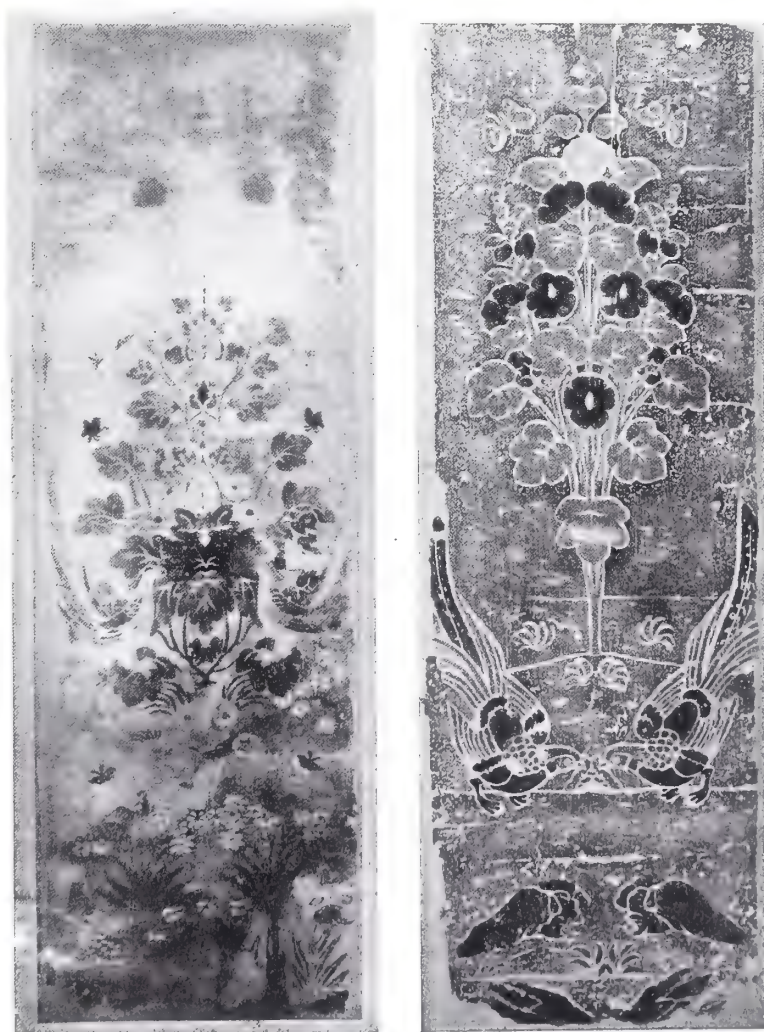
word preceding it) meaning the wind. *Byobu* is only applicable to the folding screens, the others, of one leaf set in a frame and standing on feet, being known by the name of *tsuitate*, which are now very commonly found in the *genkwan*, the room at the entrance to a Japanese house, to obstruct the view to the interior. Screens were originally used to shut off wind either in the house or outside and seem to have been introduced into Japan either from China or Korea.

Among different kinds of screens that have been used mention should be made of a large size, generally nine feet in height, and consisting always of eight panels. These were used in camps and on the battlefield by high military officials, and were called *jin-byobu*, *jin* meaning a camp or encampment. They were used most frequently in the Ashikaga and Tembun periods, but it is on record that they were sometimes used even so late as during the Tokugawa régime. In direct contrast to these, we may mention a low screen only about two feet in height, but made up of eight or ten panels, known as *koshi-maki byobu* (*koshi-maki* is made up of two words: *koshi* meaning loins, and *maki* meaning to wrap round or to surround), or simply *koshi byobu*, and used exclusively at the back of noble persons, when seated. This style of screen seems to have come into use in the time of the Taiko and to have continued into the Tokugawa régime. There was another dwarf kind known as *furo-saki byobu*, in two leaves, used to shield the *hibachi*, or brazier, and to hide the kettle from the guest in the *cha-no-yu* or tea ceremony. Still another variety of small-sized screen is the *makura byobu*, or pillow screen, placed near the head when sleeping in order to keep off the draught. Reverting to the larger kind of screen, it may be mentioned that there was one kind so

large as to be mainly used to cover a whole wall.

It is most usual to find *byobu* of six panels, though those of four panels are not uncommon, while those of eight panels are rare. Screens of two panels, the leaves being ordinarily wider than those in the larger specimens—which are said to be of a later introduction—are often met with.

Screens are still used quite commonly in Japan, though not to the extent they were in former times. There are some festivals, such as the Tenno *matsuri* of Nagoya in June, and Gion *matsuri* of Kyoto in July, which are sometimes called screen festivals because it is customary for the people to place their valuable *byobu* in their front rooms during the festivals so that they can be seen from



TWO PANELS OF A SIX-FOLD SCREEN IN THE SHOSO-IN REPOSITORY
(From "*Toyei Shiko*," by courtesy of the Shimbi Shoin Co.)

Old Japanese Folding Screens

the street. *Byōbu* have had their place among the indispensable articles on various ceremonial occasions. It has been customary, for instance, at the wedding ceremony to use silver or pure white paper *byōbu* with such felicitous designs as a stork and turtle, or pine, bamboo and plum, since the time-honoured custom and traditions of our country have made the people look upon these things as omens of happiness. Plain white screens were also used in celebrating the birth of a child or on the occasion of *seppuku* (self-despatch) by a samurai. These screens were undecorated with painting or designs of any kind. The custom of inverting screens at the time of a funeral is still practised by many people. It is recorded that the Shogun Iyemitsu had the famous artist Matabei brought to Yedo to paint *byōbu*, *makimono* and the like, which were to be a part of his daughter's dowry when she was married. For a long time the custom of including *byōbu* and other paintings in the dowry prevailed among our people.

Although in olden times screens were constructed on the same lines as they are to-day, it is certain that they were much heavier in construction. In the earlier stages after their introduction into Japan, they used to be large and comparatively clumsy, some of their "bones"—as the spars of the framework were called—being quite two inches thick. The older ones could only be folded in one way, as in place of hinges a piece of leather covered with cloth was generally fastened to the frame. Sometimes bamboo or wood laths were nailed on to the leather to add to its durability.

These strongly built *byōbu* generally consisted of four, six, or eight panels, and excellent specimens of the Tempyo period are to be found in the wonderful Imperial collection of ancient art at Nara known as the Shoso-in Repository, which contains, among other priceless treasures, one hundred folding screens, twenty-one of them

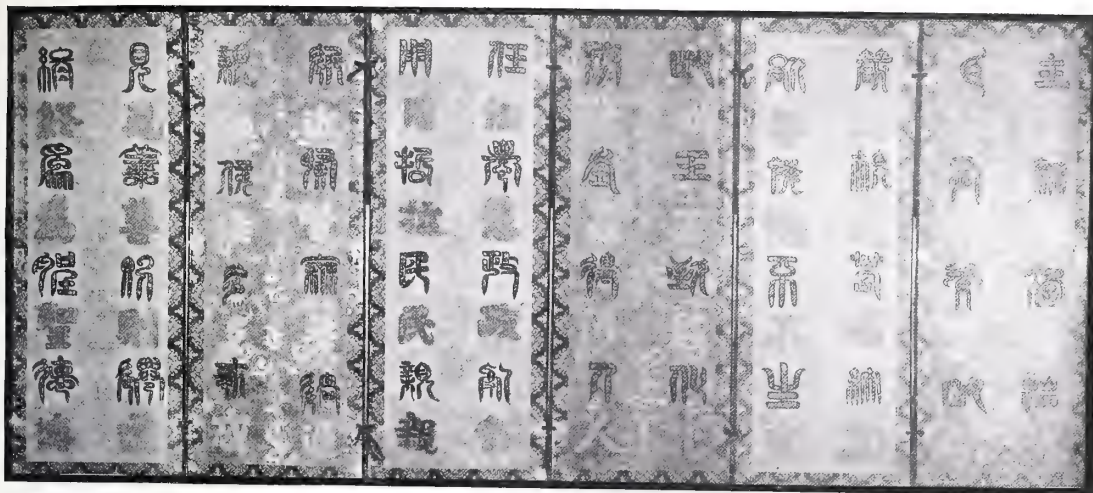
being described in the catalogue as decorated with pictures, three with birds' feathers, one with paintings of birds, while sixty-five are specified as being made of bark fibre fabric, and ten of ivy fibre fabric. Among them are also found some after the Tō style (that of the Chinese Tang dynasty, 618–967), which seem to be of later production and which have cord hinges in place of leather. An excellent example of this style may also be seen in the Seiryoden, one of the Emperor's palaces in Kyoto, and also at temples in Nara.

The older screens were covered with silk or other fabric upon which pictures were painted or pasted. Some authorities claim that the custom of mounting pictures on screens existed before the people took to making them into *kakemono*. There seem to have existed in Japan also screens of



TWO PANELS OF A SIX-FOLD SCREEN IN THE SHOSO-IN REPOSITORY
(From "Toyō Shiko")

Old Japanese Folding Screens



SIX-PANEL SCREEN WITH CHINESE SEAL CHARACTERS WORKED IN BIRDS' FEATHERS. IN THE SHOSO-IN REPOSITORY AT NARA
(From "*Toyei Shiko*")



SIX-PANEL SCREEN : "THE TOYOKUNI FESTIVAL" . ATTRIBUTED TO IWASA MATABEI (1578-1650)
(In the possession of Marquis Hachisuka)

lacquered wooden panels, as in China. Gold and silver leaves were used to cover the surface from comparatively early times either with or without decoration. Although embroidery is known to have been employed for years as a decoration, it has never been applied to screens to the extent it is now. Cut-velvet, *yuzen* dyeing, and carved and inlaid work are almost exclusively used for screens to satisfy the demand outside Japan.

The Koreans, who produced very strong paper, were responsible for a great improvement in screen-making. They introduced hinges made out of paper and first used that material instead of silk for covering the whole surface, as is usual to-day.

The manufacture of screens seems to have been brought to a high state of development in Korea, and there is evidence to show that at one time screens as delicate in workmanship as those now in use in Japan were produced by the Koreans, though these were preceded by a much stronger and more clumsy make. However, the characteristic Japanese screen, somewhat akin in style to that of the present day, is recorded to have been first manufactured in Kyoto in Ashikaga times, in the middle of the fourteenth century, although a clumsier kind had been made much earlier.

The custom of using paper hinges was speedily introduced into Japan and China, but in the latter

Old Japanese Folding Screens

country did not have much influence upon the prevailing use of metal and cord hinges, since it was not easy for the Chinese to obtain strong paper. The custom of substituting paper for silk and other fabrics on the frame itself was also followed in other countries, and certain changes thereafter became noticeable both in the decoration of screens and the uses to which they were put. In Japan their use began to be more or less confined to houses, although they continued to be employed out of doors until the time of Taiko Hideyoshi, whose famous collections of hundreds of *byobu*

were used to line the road on occasions of State ceremony. As the frames tended to become slighter with the growth of their use indoors, it was customary to use a wooden support. Later on, even for the screens in the house, *byobu basami* (*basami*, derived from *hasamu*, meaning to place between or to clasp) made of metal or porcelain were devised to keep them steady.

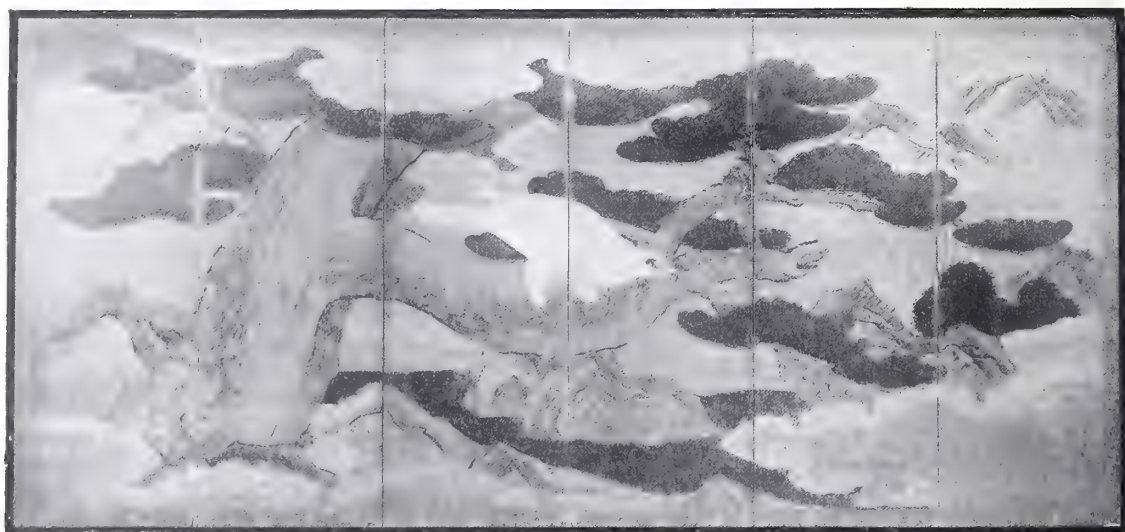
At the same time the pictorial designs on the screens grew larger, so as to cover the entire surface. When the *byobu* came to be made invariably in pairs, they were painted in such a way



SIX-PANEL SCREEN: "WILLOW-TREES AND BRIDGE"

ATTRIBUTED TO KANO YEITOKU (1543-1590)

(Owned by Mizoguchi Munetake, Esq.)



SIX-PANEL SCREEN: "EAGLE ON A PINE-TREE"

PAINTED BY KANO YEITOKU (1543-1590)

(Owned by the Tokyo School of Fine Arts)

Old Japanese Folding Screens



SIX-PANEL SCREEN

PAINTED BY UNKOKU TOGAN (SIXTEENTH CENTURY)
(Owned by Kimura Choshichi, Esq.)



SIX-PANEL SCREEN : "RECREATION UNDER CHERRY-TREES"

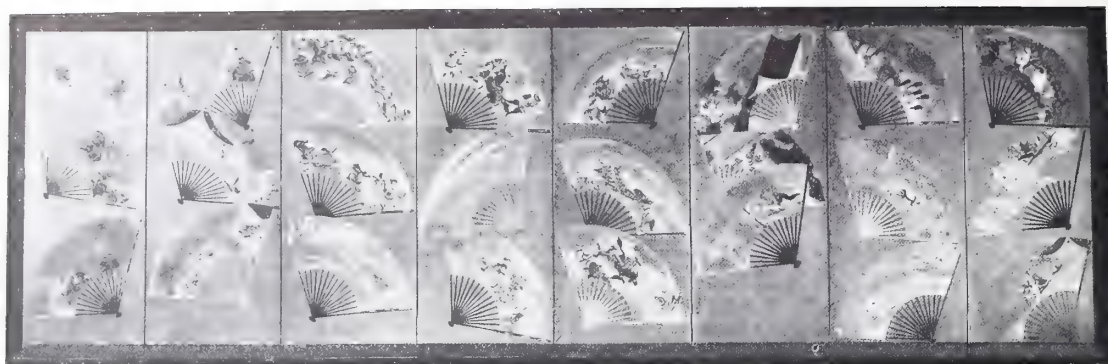
PAINTED BY KANO KYUHAKU (1577-1654)
(Owned by Hara Kokuro, Esq.)

that while each screen could stand by itself as a complete decoration, a pleasing balance was obtained when the pair were placed side by side. Sometimes a design was made to run through both members of the pair. As Mr. Morrison, an eminent authority on Japanese painting, has well remarked, "it was the ever-present problem of the painter to make each screen a complete design in itself, so that it might be used alone, and, more than that, a screen was not regarded as well decorated unless any adjoining two or more leaves by themselves made a full and pleasing composition, since it was often required to use a screen partly closed and partly open. The almost magical

mastery of the science of composition possessed by the old Japanese masters is testified by their unflinching success in this difficult problem."

In choice of subject and mode of treatment, the pictures on the *byōbu* bear a striking resemblance to those on the *fusuma*, the screens or doors that slide in grooves to partition one room from another in the Japanese house; *byōbu* and *fusuma* fulfil somewhat similar functions, and offer some of the largest surfaces for decorative painting. But it is only natural that the various influences that made themselves felt in the painting of screens should be the same as those manifested in the technique and execution of the paintings that are admired in

Old Japanese Folding Screens



A PAIR OF EIGHT-PANEL GOLD SCREENS

PAINTED BY TAWARAYA SOTATSU (SEVENTEENTH CENTURY)

(Owned by the Imperial Household)

the forms of *kakemono*, *ye-makimono* (picture rolls), *gwajo* (painting albums) or *gaku* (i.e. framed pictures very much after the fashion of the West but without the glass).

A very brief survey of the characteristics of each of the well-marked periods of Japanese history in its relation to painting may prove of some value in this connection. In the Fujiwara period (A.D. 986-1159) paintings on *byōbu* were commonly in strong colours of brilliant finish, of highly decorative quality and in fantastic forms often difficult of comprehension—that being the characteristic of the Old Tosa school. Such qualities were perhaps the most natural product of the age, for the court in the peaceful Fujiwara period had attained a state of extreme luxury and refinement, the condition of the time being adequately described as “strange and exquisite corruption.” It was the time when calligraphy was studied as a fine art and left its mark on the brush-work of the paintings. It was the era when *kirikane* work (cut gold) assumed an important rôle in the production of sumptuous religious paintings, which were excluded from screens. Gold leaf cut to a greater or less degree of fineness had been used from the Tempyo period onwards, but in the Fujiwara period it was so skilfully applied as to be used where the most

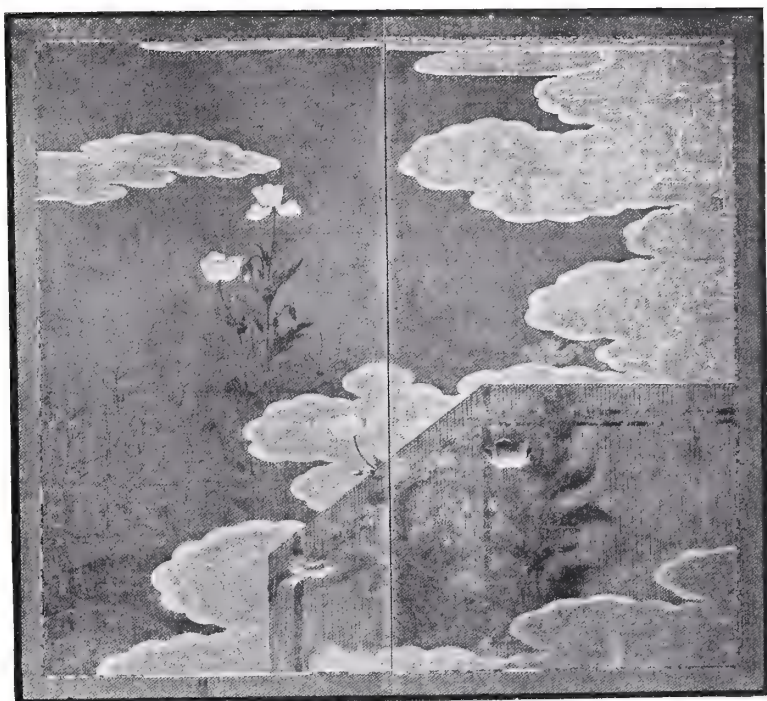
delicate lines of gold pigment had been drawn before.

The screen paintings of the Kamakura period (A.D. 1186-1333) show, as do other forms of art, a struggle of two elements in art: the school of the new thinkers with suggestions of the Sung school of China, and the old, hard-dying Fujiwara school of Kyoto, which did not succumb till the beginning of the Ashikaga period. It suggests the action and reaction between two rival schools—the Japanese and Sung of China—one seeking delicacy where the other strove to be incredibly refined. Such painters as Shiubun, Noami, Sotan, and Sesshiu show their mastery over the Chinese style. *Sansui* (landscape) and *kwacho* (flowers and birds) were profusely treated, while warriors were favourite subjects for the artists desiring new scope for their imagination and a new technique. In the lesser products of life there was a stir which gave a hint of something new to come. The old school seems to have gained a footing in some of the Zen monasteries, even when a new wave of Indian influence had reached Japan, thus paving the way for the portentous advent of the new school in the Ashikaga period, which strongly modified the character of Japanese painting, and completely changed the destiny of Buddhistic art in Japan.

Old Japanese Folding Screens

A striving after directness and simplicity, but never at the expense of profundity of ideas, was a characteristic of the art of the Ashikaga period (A.D. 1338-1573). It was at this time that the spirit of the Zen sect permeated the minds of the people, the *Nō* dance and tea ceremony came into vogue, economy of expression and freedom of intellect were attained, encouraging the artists to try to suggest the inexpressible. For these reasons, ink was preferred to colours, and pure line preferred to shading in painting. It was in the later part of this period that the Kano school flourished.

But the love of gorgeous decoration was revived in the Momoyama period (A.D. 1583-1603) as shown by the free use made of gold and silver in the paintings executed at that time by such artists as Yeitoku and Sanraku, both of whom were famous as painters of screens, especially the former.



TWO-PANEL SCREEN

PAINTED BY TAWARAYA SOTATSU

The peaceful period of Tokugawa (A.D. 1603-1868) lost in painting the spirit and vigour of the preceding era, and inclined towards directness of expression; brilliant colours were usually avoided

and lightness of touch cultivated, as shown by some of the Kano school of painters, and later by those of the Maruyama, Shijo and southern schools. Some of the famous screens of this period are painted in the Ukiyo-e style, showing the manners and customs of the people, and in the highly decorative style of the Korin school.

There are a great number of *byōbu* that have become famous either because of their historical significance, or because of the wonderful works of art they have on them, for here, speaking generally, the artist had free scope for the display of all his abilities. Some of the *byōbu* in the Shoso-in Repository are of great value. For example, take the famous one known



TWO-PANEL SCREEN: "PLUM-TREE." PAINTED BY OGATA KORIN (1658-1716)
(Owned by Count Tsugaru)

Old Japanese Folding Screens

as the *Torige Tachi-onna no byobu* (screen with figures of ladies standing; design worked out with birds' feathers). The catalogue describes it thus: "One *byobu* of ladies, full-length figures; six panels: 4 feet 7½ inches high, each panel 1 foot 11¼ inches wide; pictures bordered with scarlet silk gauze; frame of wood edged with marked bamboo; nails black lacquered; green sarcenet back; scarlet bark fibre hinges; case of figured linen." This *byobu* is known to have been presented to the great image of Vairocana Buddha by the Imperial consort of Emperor Shomu, on the twenty-first day of the sixth month of the eighteenth year of Tempyo Shoho, which corresponds to July 22, 756 A.D. in the Western

Calendar. Our illustration shows another example in the collection—one with Chinese seal characters worked in birds' feathers (p. 115). The square characters and the decorative designs are painted in white, the other parts being in "spatter" of yellowish grey and green on alternate panels. The screen, according to an authentic record, was repaired and somewhat altered during the Genroku period (A.D. 1688–1703). Six small bosses, about the size of a coin, are found on the edge of each panel. It has been customary to put small pieces of wood or ivory on the edge of each panel in order that the paintings may not rub against each other when folded.

Students of Japanese pictorial art are familiar



FOUR-PANEL SCREEN

ATTRIBUTED TO IWASA MATABEI (1573–1650)
(Owned by Messrs. Yamanaka and Co.)



SIX-PANEL SCREEN: "PINE-TREES"

PAINTED BY KANO TERUNOBU (1717–1763)
(Owned by Count Mizoguchi)

Old Japanese Folding Screens



SIX-PANEL SCREEN: "PERSIMMON-TREE"

PAINTED BY SUZUKI KIITSU (1796-1858)
(Owned by Beppu Kinshichi, Esq.)

with the six-panel screen known by the name of the Hikone *byōbu* in the possession of the Ii family of Hikone. The painting, *The Four Accomplishments*, shows a masterly hand, without an equal in genre painting. For a long time it served as a touchstone for testing the genuineness of other pictures ascribed to Iwasa Matabei (1573-1650), the founder of the Ukiyo-e school of painting, though it was finally found to be by another artist.

Famous also is the pair of two-panel *byōbu*, owned by Count Tsugaru, with a painting of plum-trees and water by Ogata Korin (1658-1716), founder of the Korin school. How effectively decorative yet wonderfully realistic is this painting in representing the spirit of the hardy plum-trees that bloom in snow and the water in strong lines of exquisite curves, can be appreciated even from our reproduction of that screen (p. 119).

The Imperial Household owns a remarkable pair of low eight-panel gold screens with pictures of fans painted by Tawaraya Sotatsu, who is recorded to have worked in the Kwanyei era (1624-1643). It is not to be wondered at that so many ardent admirers of our art in the West should have gone into ecstasies over this pair of *byōbu* when they were exhibited at the Japan-British Exhibition in London last year.

A long list of other notable *byōbu* might be named, such as the pair with the scenery of the Hodzu River painted by Maruyama Ōkyo (1733-1795) and owned by Nishimura Sozaemon, but space does not permit us to mention any others.

Almost every variety of subject and technique is to be found in paintings on *byōbu*. Thus *kwacho* (*kwa* meaning flowers, *cho* meaning birds), *jinbutsu*,

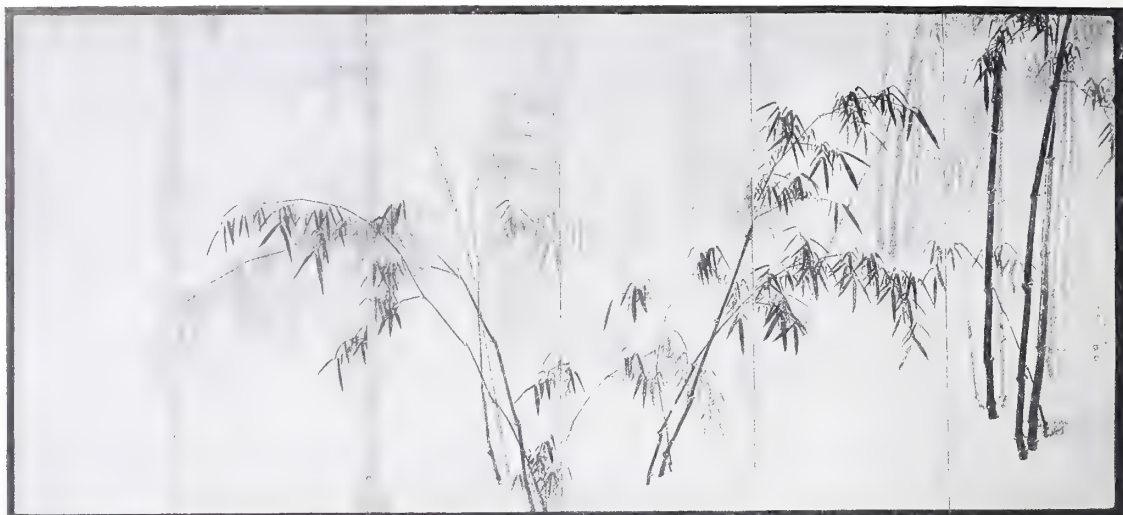
or human figures, *sansui*, or landscape (*san* denoting mountains and *sui* meaning water), and such other subjects as dragons in clouds, tigers in bamboo thickets (*take ni tora*), lions among peonies (*shishi ni botan*), and autumnal grass (*aki-gusa*), are exhaustively treated in screen-painting.

Screens covered with gold leaf, called by the Japanese *kin-byōbu*, are greatly admired chiefly because of their quality of colour and beauty of tone. Some bold designs upon the gold ground, such as the one here reproduced with pine-trees exquisitely drawn in black ink by Kano Terunobu, are exceedingly effective. Those covered with silver leaf, known as *gin byōbu*, are also highly valued, as the silver turns dark with age and exposure, revealing a subtle beauty in the softness of the tone. Gold and silver are used not only in the form of leaf, but also as *sunago* (gold or silver "sand"), prepared by cutting or breaking the leaf into bits, and sprinkling over the desired parts in the painting on the screen. They are also used as *zei*, a paste made of gold or silver dust, glue and water, which is applied with a brush like other colours.

Often extremely clever devices are employed in the decoration of screens. Bands of clouds—sometimes of gold or silver, sometimes of *rokusho* (verdigris) or *gunjo* (prussian blue), sometimes vaguely tinted white—are used most advantageously to cover unessentials or to separate a distant from a near scene, always with the added function of enhancing the decorative effect of the whole.

We are told that at the time of the great earthquake in July 1596, Hideyoshi with his family and retainers sought refuge in the garden of Osaka

Old Japanese Folding Screens



SIX-PANEL SCREEN

PAINTED BY MARUYAMA ŌKYO (1733-1795)

Castle, where a space of ground was enclosed by a large number of *byōbu* belonging to his wife and Yodo-gimi, his favourite court lady. It is said that by the paintings on the *byōbu* the characters of the two women were plainly discernible as they thereby unmistakably revealed their taste.

Among our illustrations is a six-panel screen with willow-trees and a bridge, which is attributed to Kano Yeitoku (1543-1590). It is said to be one of a hundred pairs of *byōbu* that were painted by Yeitoku and his pupils, and which were highly prized by Hideyoshi among the wonderful collections of *byōbu* which adorned his famous palace at Momoyama.

The paintings on some screens show extremely minute detail involving endless patience on the part of the painter. It is marvellous to see the hundreds of tiny figures, each perfect in every detail, in the *Toyokuni* festival already referred to. Almost incredible was the amount of patience and care exercised by Tosa Mitsuoki in painting a scene from *Gengi Monogatari* on a low six-panel screen in the Imperial Household Palace in Tokyo. In this screen the figures in the interior of the house were first painted most carefully and then over all were drawn the very fine horizontal lines of the *misu* (blind made of split bamboo) so as to give the effect of seeing the interior through the *misu*. However, one occasionally comes across screens with very rough and scanty sketches. The writer recalls an incident that occurred one day a few years ago in the Seiyoken Hotel in Uyeno Park, Tokyo, when Terazaki Kogyo and Fukui Kotei, two well-known artists now living, after a somewhat free flow of *saké*, executed a marvellous

piece of work on a pair of plain *kin byōbu*. Kotei, seeing a great temptation in the shining gold screen, dipped his own handkerchief in *sumi*, or Japanese ink, and with it he drew on one screen rocks and large stalks of bamboo, finishing the picture by adding the leaves of bamboo with ink on the tips of his fingers. Kogyo followed Kotei and with his handkerchief drew a plum-tree on the other one of the pair, applying white for the blossoms with the bottom of the hexagonal salt-dish that happened to be near. The result was charming and is now admired by many. Though no similar recorded incident among ancient masters is now recalled by the writer, there are to be found on some screens extremely simple sketches which are in strong contrast to *mitsugwa*, or minute painting.

In examining some of our illustrations, readers may be at a loss to understand the reason for using such bold designs on some of the large screens used exclusively inside the house, since they would seem to be out of all proportion to the artistic needs of our small Japanese houses. It must be remembered, however, that originally most of these great screens with bold designs were used, not in ordinary private houses, but in large palaces with rooms of enormous size. When it is realised that these *byōbu* were used to screen the walls, or to give a suitable background for the dignity of a Shogun or a feudal lord, perhaps in giving an audience to his vassals, in a vast apartment, and were seen from a considerable distance, it will be understood how it was that the designs had to be of such a bold character in order fully to perform their function of decorations.

HARADA JIRO.

SOME RECENT DRAWINGS BY GEO. DUPUIS.

IN an article which appeared in this magazine exactly ten years ago, M. Gabriel Mourey reviewed the career and achievements of Georges Dupuis, who, though at that time only twenty-seven, had, after experiencing a full share of those trials and hardships which so often fall to the lot of the artist who strikes out a path of his own, just begun to make a name for himself as an illustrator of books. In the meantime M. Dupuis has not ceased to reveal himself as the fresh and independent artist he gave promise of developing into from the very first. Those who compare his earlier drawings with the more recent ones reproduced here will perceive that his later work has gained considerably in that assurance and freedom which can only come with continuous self-discipline and observation.

The pupil of no one and, save for a brief and

futile attendance at the *École des Arts décoratifs*, entirely self-taught, M. Dupuis follows his own inspiration, and in order to establish himself as the sole arbiter of his own artistic future he prefers to live away from Paris. For months together he lives in some secluded village in France or abroad, or at his birthplace, Havre, seeing no one and working steadily at the illustration of some book with which he is in sympathy, such as "*Un Male*" by Camille Lemonnier, "*Florise Bonheur*" by Adolphe Brisson, "*Pierre et Jean*" by Guy de Maupassant, or "*Le Jardin de Bérénice*" by Maurice Barrès. The French magazine "*Je sais tout*" numbers him among its contributors, and for this publication he has executed some remarkable illustrations which are much appreciated.

For some years past his talent as a painter has been undergoing a transformation, and on the rare occasions when he has consented to exhibit his work outside the official salons, Georges Dupuis has shown himself to be a colourist of

power—one is tempted to say almost of violence, but that might even give an impression of exaggeration to such as are not aware of this artist's conscientious and unceasing efforts to attain perfection. Shunning society, fleeing from artistic coteries, and indifferent to official salons and art dealers, this artist pushes his conscientiousness to such lengths that he will re-draw a subject often as many as ten times in order to get the exact values, and destroys almost all his work under the pretext, rare enough nowadays, but with him absolutely sincere, that it is not worthy of being exhibited. Georges Dupuis is undoubtedly one of the most singular among artists of the present day, for it is rare to find an artist of his calibre content to live such a modest and retiring life, and even to suffer straitened circumstances, in order that he may remain himself the sole judge of what he will submit to the deliberations of the art critics.



"LA FILLE DE SALLE À LA SALPÊTRIÈRE"

BY GEO. DUPUIS



“LA SOUPE POPULAIRE.” BY GEO. DUPUIS



(In the Collection of
Mons. Humbert.)

"VUE DE VALOGNE." FROM A
CHALK DRAWING BY GEO. DUPUIS.



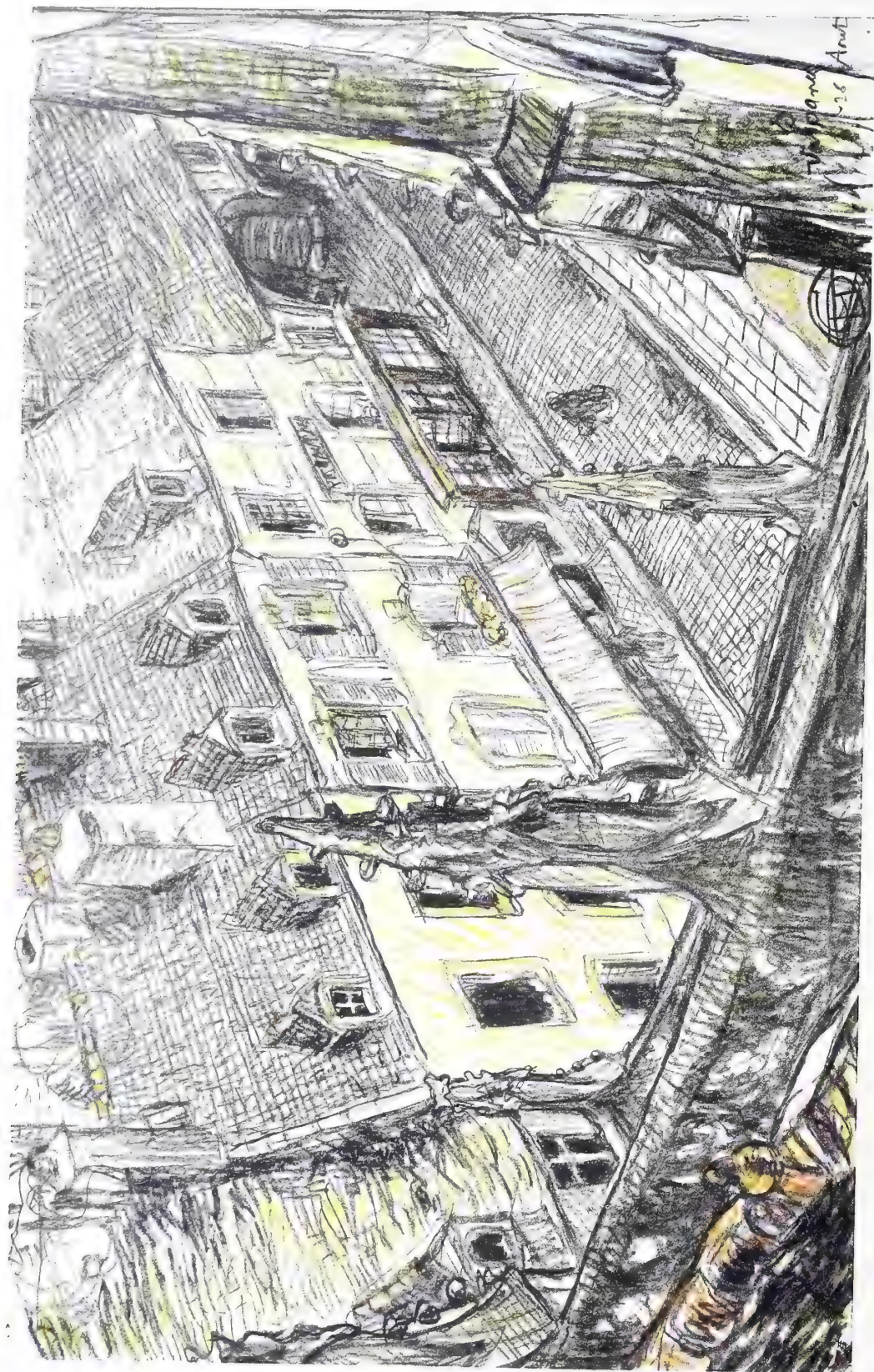
"LA RENTRÉE À L'HOSPICE DE LA SALPÊTRIÈRE."
FROM A PASTEL BY GEO. DUPUIS.

*(In the Collection of
Mons. Humboldt.)*



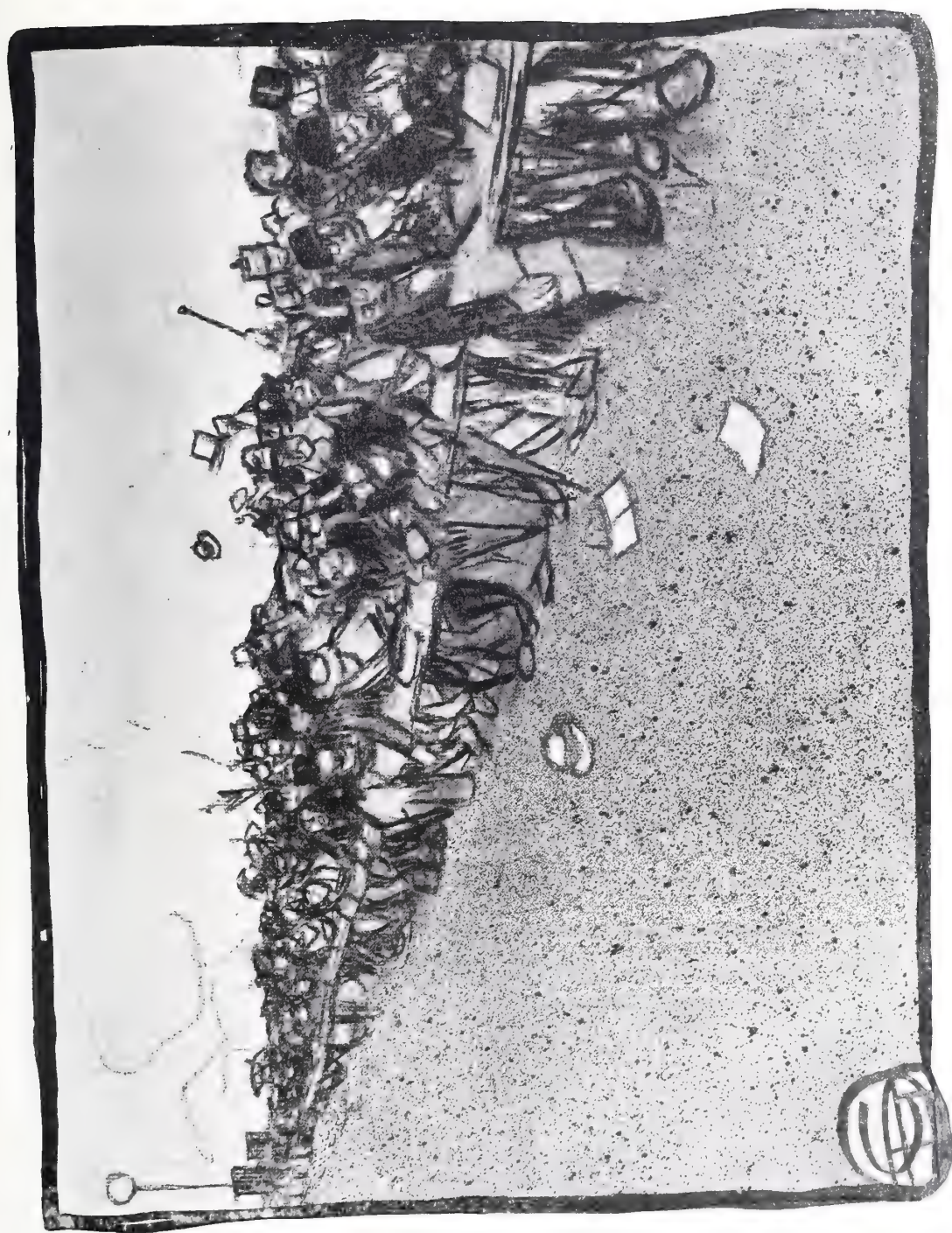
(In the Collection of
Mons. Humblot.)

"LE TRIOMPHATEUR AUX ÉLECTIONS." FROM
A TINTED CHARCOAL DRAWING BY GEO. DUPUIS.



(In the Collection of
Mons. Humbert.)

'UNE RUE DE VALOGNE,' FROM A
CHALK DRAWING BY GEO. DUPUIS.



"SUR LE TURF." BY GEO. DUPUIS

Austrian Schools for Weaving

SCHOOLS FOR WEAVING IN AUSTRIA.

IN an article on the Craft Schools of Austria which appeared in *THE STUDIO*, 1905, vol. 35, pp. 201-219, an attempt was made to give a general idea of the work of these "Fachschulen," but as this volume may not be accessible to all, it may be as well to recapitulate a few important and interesting facts.

In the article referred to it was explained that these Fachschulen were originally founded for the purpose of reviving special home industries which had almost become extinct, and that the aim of the authorities in establishing them was to create superior workmen, fully equipped both practically and scientifically, not only as far as their own particular trade was concerned, but also branches allied to it—that is, to give the pupils attending the schools some interest in life over and above the daily portion of work allotted to them in the inner world of the school, and the greater world lying beyond it. The Fachschulen come under the category of "secondary" schools; they stand midway between the public elementary schools on the one hand and the "Kunstgewerbeschulen" or Industrial Art Schools and the Imperial Academy on the other hand. The Fachschulen train workmen, the Kunstgewerbeschulen and the Academy train artists and teachers.

Formerly all the schools were under the direction of the Ministerium für Cultus und Unterricht; but since the founding of the Ministerium für öffentliche Arbeiten (Ministry of Public Works) some four years ago, the control of the Fachschulen has been one of the functions of this new department, while the Ministerium für Cultus und Unterricht retains control over the other institutions. This point is one of considerable significance, for it means that the training of the future workman is rightly considered a public work.

The Fachschulen are planted all over Austria to the farthest end of her dominions, and every care

has been taken to foster the particular industries of particular districts. Thus, weaving is one of the staple industries of Moravia, Austrian Silesia, and Bohemia, and special schools have been opened in these parts of the Empire for the furtherance of this branch of industry. In various districts there are special schools for pottery, jewellery, glass-working, cabinet-making, stone-cutting, in fact for every imaginable calling. Some of these are in the towns, while others are located in remote mountain villages; but wherever they may be they are always furnished with the best possible machinery and other equipment necessary for the particular kind of instruction given. The workshops are large and airy, and each school is furnished with a good library containing current literature on all subjects bearing on the particular trade taught, and art industry in general, in German, English, French, Czech and other languages. Pupils are allowed to take books home or they may peruse them in the reading-room attached to every school.

Of late many of these schools have been reorganised; some of the former directors and professors having retired on pension, their places have been taken by younger men who have been trained at the Imperial Arts and Crafts Schools in Vienna or Prague, and who are *au courant* with the modern views concerning the relation of art to industry. The Austrian Government in



FIG. 1. PLANT STUDY FROM NATURE BY FIRST-YEAR STUDENT AT THE SCHOOL FOR TEXTILE INDUSTRY (FACHSCHULE FÜR TEXTIL-INDUSTRIE), LANDSKRON



FIG. 2. STUDIES OF SHELLS AND DESIGN EVOLVED THEREFROM. BY A STUDENT IN PROF. STANZEL'S CLASS, AT THE FACHSCHULE FÜR TEXTIL-INDUSTRIE, VIENNA

pursuing this policy has grasped the first principle of national development, namely, that the real stability of a nation depends in great measure on the excellence of its working class and the interest they take in their work over and above the monetary payment they receive for it. The seeds for the development of these ideals are sown, but their realisation is necessarily a slow one. Austria has to grapple with difficulties practically unknown to other nations. The great questions of race and nationality, and consequently of language, have to be handled with tact; it is imperative to distinguish between the German-speaking and the Slav-speaking sections of the population. In Moravia and Bohemia some districts are entirely Slav and others entirely German-speaking, and it is essential that the Director and teaching staff of any particular school should be either Czech or German, as the case may be.

Apart, however, from the language question, the general arrangements of these Fachschulen are the same. The fees are nominal—ranging from two to ten Kronen a year (a Krone is tenpence). In cases where even this small sum is not forthcoming the training is given for nothing and small stipends granted to enable those coming from villages to attend the particular Craft School they have chosen. Dinners are also provided for the hungry. Certain advantages are

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allowed to pupils attending the schools. In all cases its certificate of proficiency is accepted in lieu of apprenticeship, so that, having satisfactorily passed through the classes a pupil may at once enter on his trade as a journeyman. The relations between the manufacturers and the schools are of the best, the superiority of the training the boys receive is generally recognised, and even before the pupils have finished the two years' course they are sure of obtaining good situations, for they are almost always engaged in advance.

In the present article we are concerned with the schools devoted to one branch of industry—weaving, which as mentioned above is a staple in certain parts of the empire. The studies and

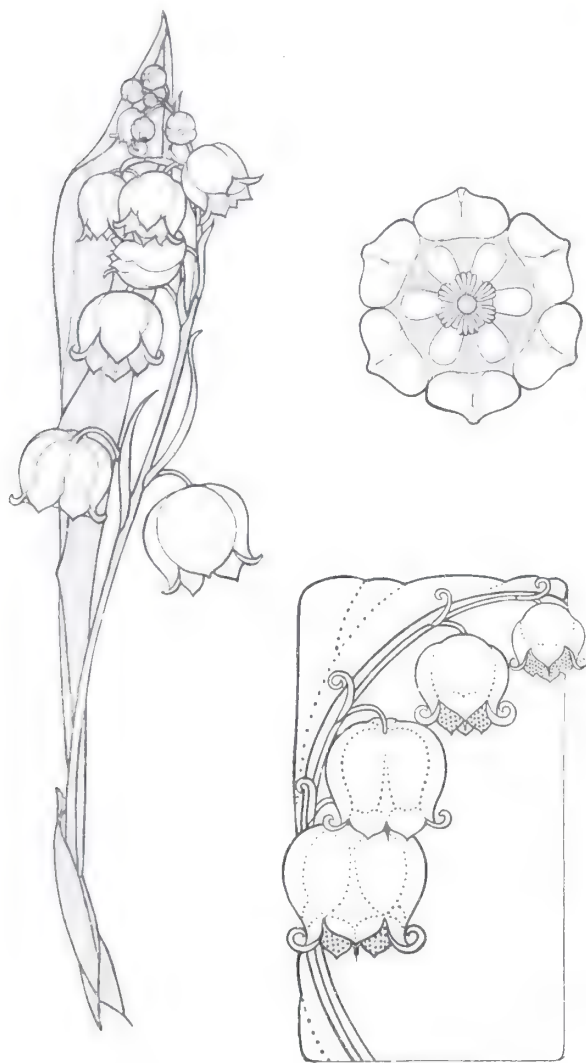


FIG. 3. PLANT STUDY BY FIRST-YEAR STUDENT AT THE SCHOOL FOR WEAVING (FACHSCHULE FÜR WEBEREI); RUMBURG



FIG. 4. PLANT STUDY BY FIRST-YEAR STUDENT AT THE SCHOOL FOR WEAVING (FACHSCHULE FÜR WEBEREI), RUMBURG

designs here presented were executed in the different German-speaking Fachschulen in the provinces and in Vienna. Prof. Rudolf Hammel, Director of the Imperial School for Textile Industry, Vienna, is the inspector of the provincial schools, which he visits from time to time, and a short time ago he arranged an exhibition in his own school to show what was being done outside Vienna. The results were highly interesting; for although the curriculum for all schools is the same, the individuality of the professors and the pupils was everywhere in evidence. The drawings were all well executed and gave proof that much thought and goodwill have been given to the work on hand. The general neatness, even spotlessness of the work, left a very favourable impression, and it

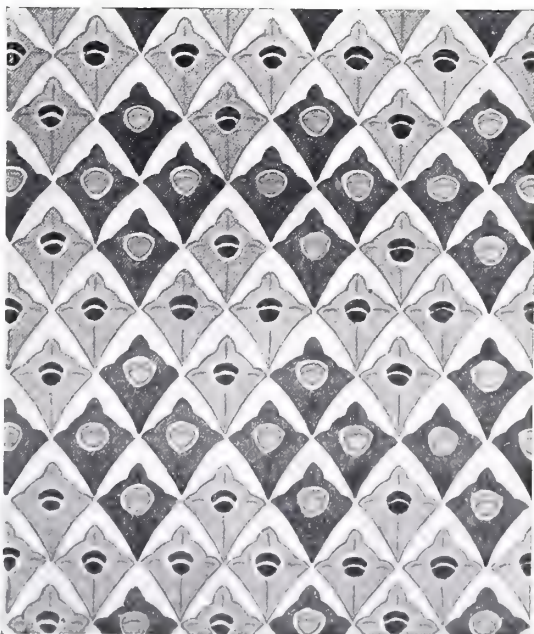
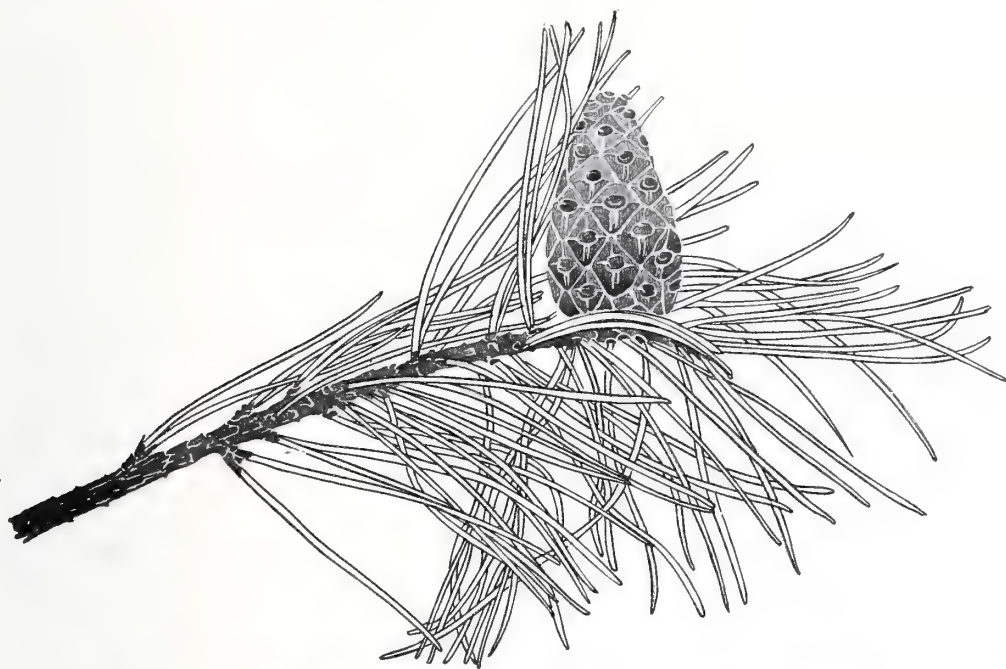
Austrian Schools for Weaving

seemed as if the excellent qualities shown were the outcome of a natural instinct. The pupils, quite apart from any artistic efficiency inherent in them, seem to possess that "particular gift for taking pains," without which even genius would fail.

Among the changes that have been made of late years, one of the most important is the opening of these schools to both sexes. Formerly boys alone

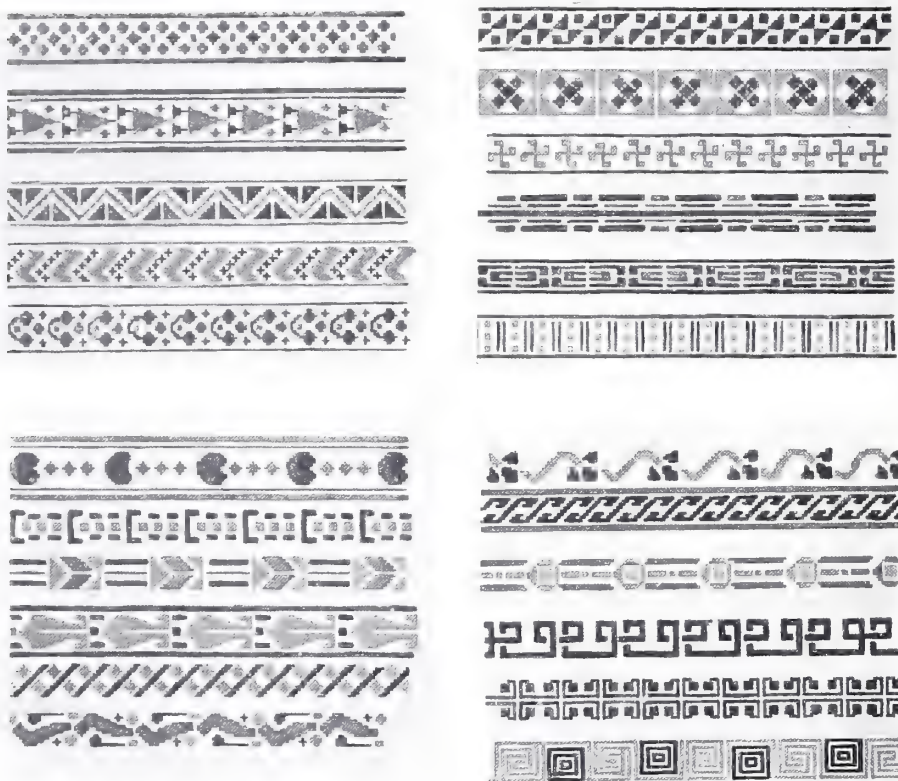
were allowed to attend the regular courses, while special classes in drawing and painting only were open to girls, who now enjoy that training in the practice of their art which has been hitherto denied to them.

Another important innovation is the increased time given to drawing and designing in these schools for weaving. Of late it has been more and more recognised on the part of the authorities



FIGS. 5-7. CONIFEROUS PLANT STUDY, WITH TWO DESIGNS BASED THEREON. BY A FIRST-YEAR STUDENT OF THE TEXTILE SCHOOL AT LANDSKRON

Austrian Schools for Weaving



FIGS. 8-11. DESIGNS FOR MACHINE-KNITTED TRIMMINGS. BY A SECOND-YEAR STUDENT AT THE SCHOOL FOR WEAVING, ASCH

that these subjects are quite as important to the future weavers as to the jeweller and the potter. For the craftsman who has to apply the designs of others ought at least to know how to apply his own. These may not be of any great merit from the point of view of art, but at any rate in learning to understand the mechanism of his own designs he will learn to appreciate those of others. The training given at all the Fachschulen is calculated to engender in the pupils a pleasure in their work, a love of labour for its own sake, born of an intimate understanding of its intrinsic worth.

In all the schools of weaving the mornings are devoted to the study of nature and designing—that is, the application of nature to design—and the afternoons to the study of the machinery which is to reproduce them. That is to say, the curriculum provides that theory and practice shall go hand in hand. Broadly speaking there are two classes of weaving schools—the Fachschulen für Textilindustrie and the Fachschulen für Weberei. To the former category belongs the central school in Vienna, referred to above; the latter includes all the provincial schools. In the former, besides applied art, the technical processes of weaving,

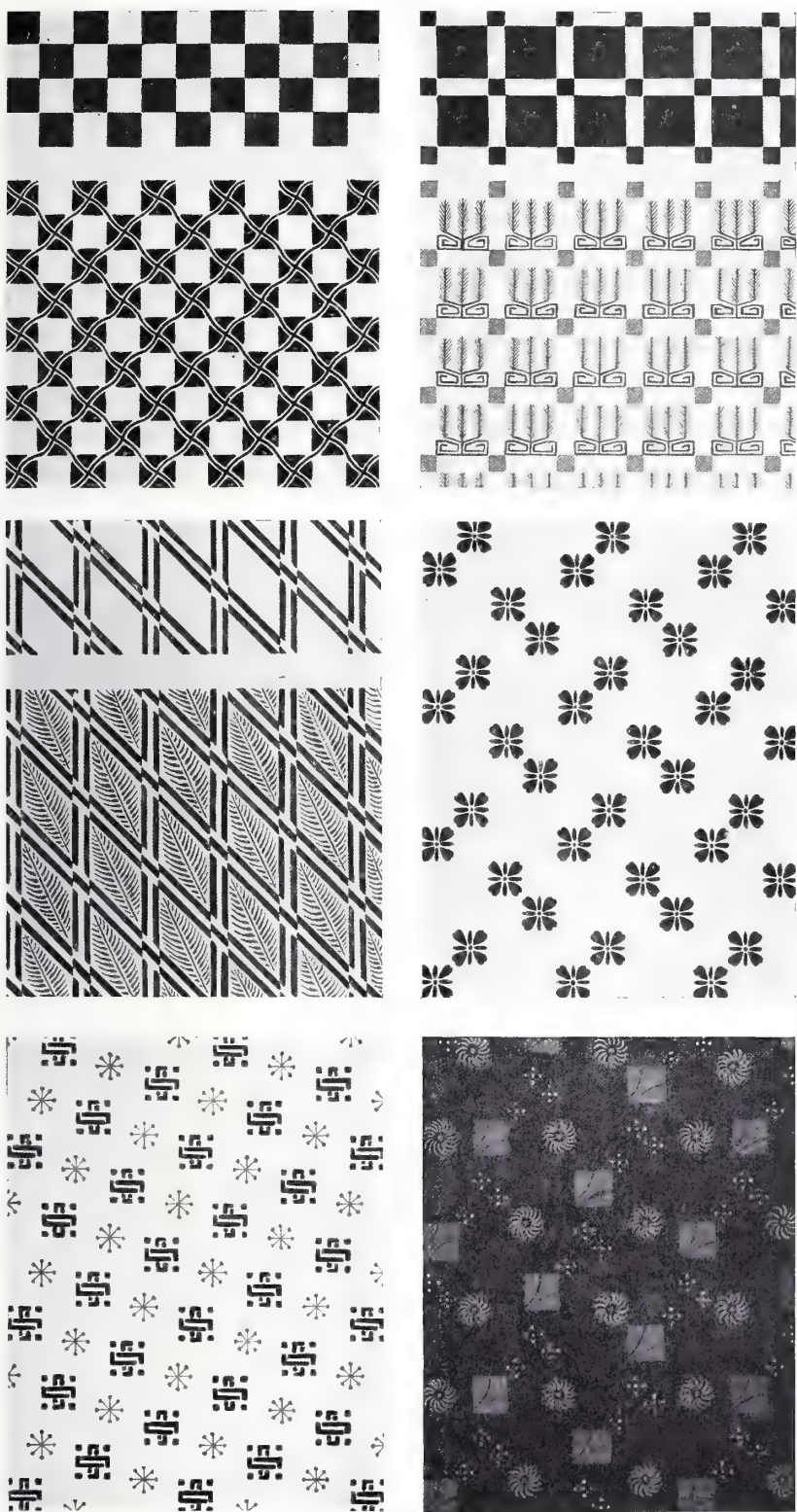
knitting, passementerie, and all kindred trades are taught, in the latter only weaving as an applied art. In both, however, the broad, general aim is to train the scholars for practical life and love of work.

The value of nature as a source of design is becoming more and more recognised, and nowhere has its study yielded better fruit than in Austria, where the love of ornament is inherent in her peoples. It was England that



FIG. 12. DESIGN FOR COTTON DAMASK. AN EIGHT-HOURS TIME STUDY BY A SECOND-YEAR STUDENT AT THE TEXTILE SCHOOL, LANDSKRON

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FIGS. 13-18. TEXTILE DESIGNS BY A SECOND-YEAR STUDENT AT THE SCHOOL FOR WEAVING, MÄHRISCH-SCHÖNBERG

set the example, which was followed everywhere, and, what is more, found sympathy in the authorities, who were not slow to gauge its significance. The general method enjoined now is to seek inspiration in Mother Earth, who is so lavish in her gifts, and it certainly gives the pupils a broader outlook on life and raises the moral standard.

The first seven of the accompanying illustrations will give some idea of the methods followed in these schools. They are all the work of first-year scholars, and with one exception emanate from provincial schools. After having learnt to draw the plants from nature, the next step is to adapt the drawing to decorative purposes. The method of procedure can be traced from the illustrations. Take, for instance, Fig. 2, the drawing of shells and the application of nature's ornament to design, or the various plants which have undergone decorative treatment in other of the designs reproduced. These decorations must be applied both vertically and horizontally, beginning with the most simple forms and gradually increasing in intricacy, but throughout all overloading with undue ornament is carefully avoided. The main idea is never lost sight of, that is, the eventual application of the design to weaving. In the practical part of his training the student becomes familiar

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with the technical processes involved in the production of a fabric and so gets to know what designs are suitable, and what are not, and it is exactly in the fact that he can learn to find out his own failings, instead of having them told to him by the teacher, that the high intellectual worth of such training lies.

During the second year the course of study gradually advances, beginning with point and line designing necessary for machine-knitting (see Figs. 8-11), followed by interlaced designing in every form, oblique, perpendicular, horizontal, and so on until so-called "patterns" are achieved. This is to be seen in Fig. 12. Figs. 13-18 show the method of designing stripes, while Figs. 19-26 will give an idea of the application of ornament ready for the "rapport," and Figs. 27-30 the treatment for bedspreads, coverlets, table-cloths, curtains, &c. Now since the students, before studying designing, have mastered the technical difficulties and learnt to weave by machine, these designs are all technically correct and could be woven by any one conversant with the manipulation of the weaving-machine.

It would be idle to speak of the benefits derived from the methods of teaching employed in the Fachschulen—I mean those over and beyond the material gain earned by the increased knowledge and better workmanship. The moral gain is infinitely higher, for the students are brought, as it were, into close contact with the world without, and so life becomes a bigger thing to them. They find so much joy in drawing and designing that it

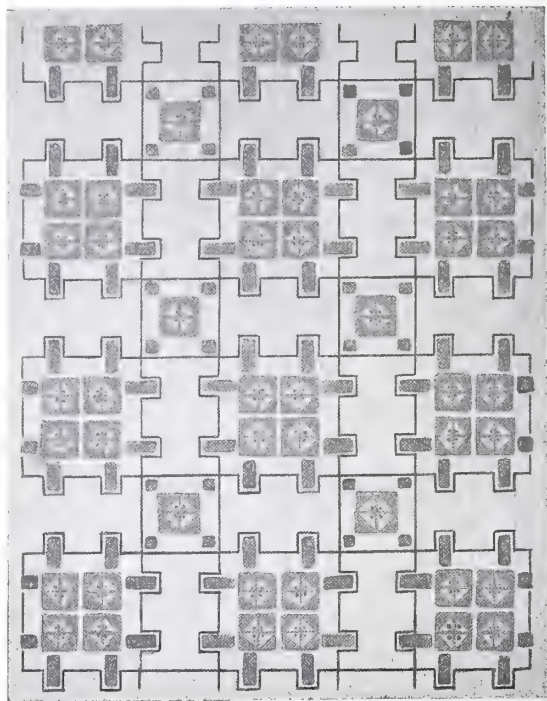


FIG. 20. TEXTILE DESIGN. BY A SECOND-YEAR STUDENT AT THE SCHOOL FOR WEAVING AT REICHENBERG.

is a real pleasure to regard them; indeed, it is as hard to keep them from it as it is other boys from play.

The nature of the home life must be taken into account when measuring the benefits derived from this greater life. Their homes are small and food scarce, for many of the parents are far too poor to even nourish their children properly or give them any help in life. Here the State steps in, plants schools, grants stipends and gives first-class instruction, both theoretical and practical; the manufacturers employ the boys, for they are as eager to get them as the students are to find employment at the end of their course.

The schools in Vienna, Warndorf, and Märisch-Schönberg have special courses for what is called "Muster Zeichnung," that is, the designing of patterns, which are bought by the smaller manufacturers who



FIG. 19. TEXTILE DESIGN. BY A SECOND-YEAR STUDENT AT THE SCHOOL FOR WEAVING AT WARNDORF

Austrian Schools for Weaving

cannot afford to employ regular designers. The price paid is merely nominal, the object being to enable these small producers to keep up with the times and prevent them going to the wall for want of a little support.

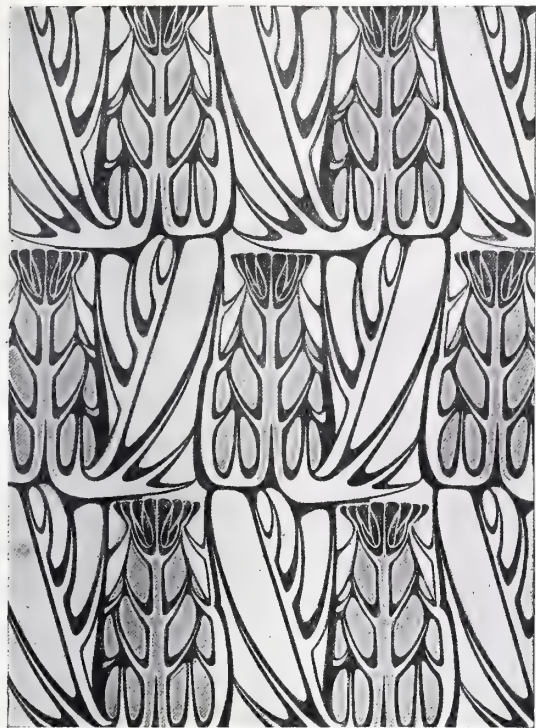


FIG. 21. TEXTILE DESIGN. BY A STUDENT OF THE TEXTILE SCHOOL AT LANDSKRON

In all these schools special classes are held in the evenings and also on Sunday mornings for masters and their assistants. Both "Meister" and "Gehilfe" are instructed in designing and learn something about modern methods of manufacture. This is a great boon to them, for it must always be remembered that apart from the influence exercised by the directors and their staff the people in these remote towns have little to do with the world at large. The close contact between the teachers, the students, and their future employers creates a common sympathy,

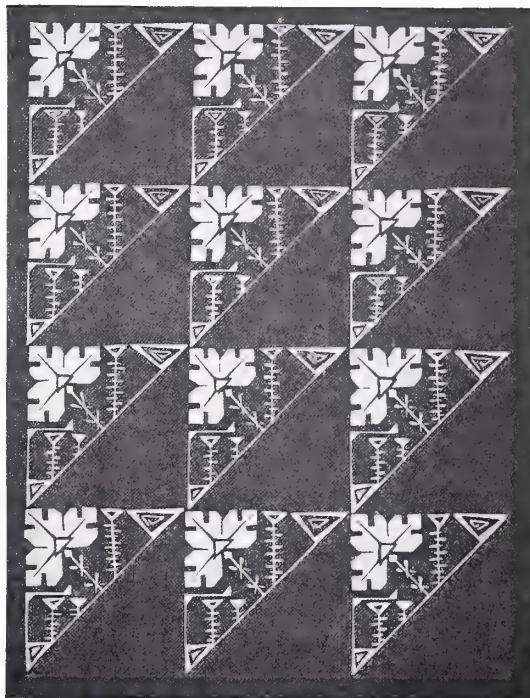


FIG. 22. DESIGN FOR SILK FABRIC. BY A STUDENT OF THE IMPERIAL SCHOOL FOR TEXTILE INDUSTRY, VIENNA (PROF. STANZEL'S CLASS)

so that the results are in every way favourable to all. But the most beautiful thing is the bond of sympathy between pupil and teacher. The boys have in him a friend who carefully leads them on the way to observe and find out new truths for themselves. The raw, unschooled pupil gains by

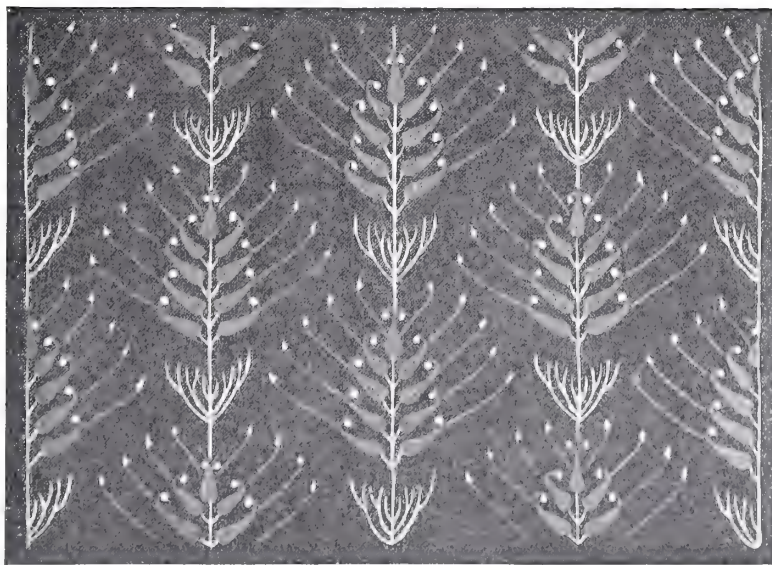


FIG. 23. DESIGN FOR SILK FABRIC. BY A STUDENT AT THE IMPERIAL SCHOOL FOR TEXTILE INDUSTRY, VIENNA (PROF. STANZEL'S CLASS)

Austrian Schools for Weaving

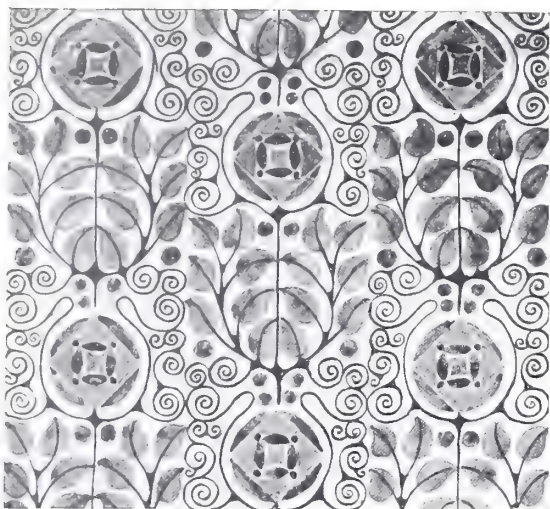
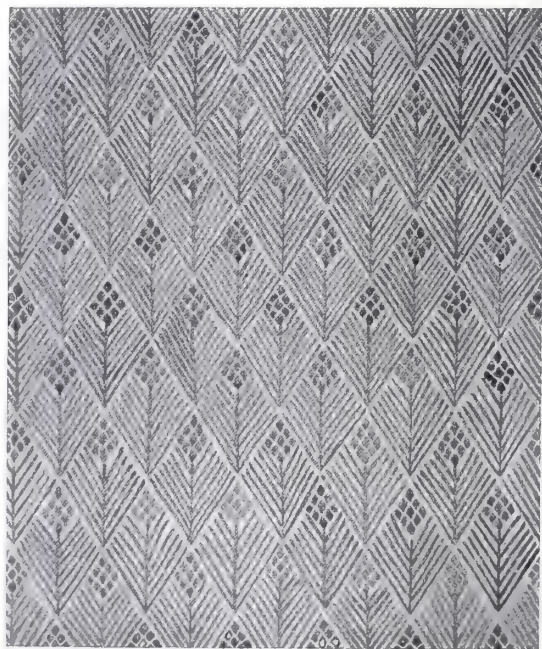
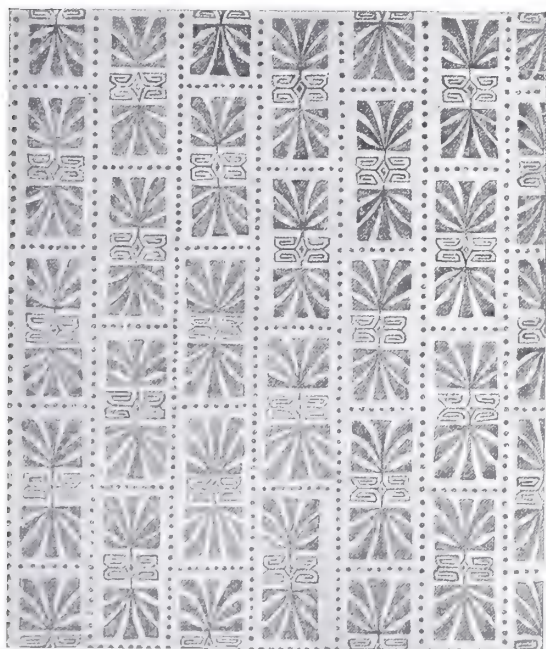


FIG. 24. TEXTILE DESIGN. BY A STUDENT OF THE
IMPERIAL SCHOOL FOR TEXTILE INDUSTRY, VIENNA
(PROF. STANZEL'S CLASS)

degrees that self-confidence without which nothing can be achieved. He learns, besides the right feeling for light and colour and the harmonious blending of colours, the feeling for due proportion in all things, and that the greatness of a design does not consist in the multiplicity of ornament, which only too often serves to hide other mistakes in drawing, for instance, but in simplicity, in naturalness and reticence in composition.

The exhibitions held at the Imperial Fachschule für Textilindustrie in Vienna serve another purpose, namely, that of free criticism on the part of the students, in which they are encouraged by the director and the professors. This is of great value, for the pupils learn to understand one another better, while, when the exhibitions include the work done by the students in the country towns, as did the one referred to above, the students meet as it were on common ground and benefit accordingly.

If it be only an ivy-leaf it can be represented in more ways than one; the study of a flower reveals wonderful beauties, which can be expressed in various ways according to the different impressions it makes on the onlooker. The student soon learns to seek the colouring for himself and feel the decorative element. He finds continual new joy in his work, he gives his whole self to that work and is ever desirous of creating something new. In this way school, instead of being a burden to him, becomes a pleasure, it is the place in which perhaps the happiest hours of his life are spent, and therefore it is of vast importance for the State to recognise what a great part such schools play in the life of the child who has left the elementary school and who, though unequipped for the battle of life, is yet often obliged by force of circumstances to throw himself into the midst of it. By the establishment



FIGS. 25, 26. TEXTILE DESIGNS. BY A SECOND-YEAR STUDENT AT THE SCHOOL FOR WEAVING, MÄHRISCH-SCHÖNBERG

Studio-Talk

of such technical schools as the Imperial Fachschulen in Austria, and when necessary the grant of small stipends for the maintaining of the scholar during the period of training in the schools, very much good could be done. But whatever the technical school may be, it must ever be kept well in view that design and manufacture must go hand in hand; it is idle to think that either one or the other can satisfactorily exist alone.

A. S. LEVETUS.



FIG. 27. DESIGN FOR TABLE-CLOTH. BY A STUDENT OF THE IMPERIAL SCHOOL FOR TEXTILE INDUSTRY, VIENNA (PROF. STANZEL'S CLASS)

STUDIO-TALK

(From Our Own Correspondents.)

LONDON.—The Royal Society of British Artists are holding their Autumn Exhibition at their Suffolk Street galleries, which are filled with works of interest, notable among them being *Rose and Purple*, by Mr. W. Graham Robertson; *A Picnic by the River*, by Mr. John Muirhead; *The Toilet*, by Mr. Denys G. Wells; *Tulips*, by Mr. H. Davis Richter; *The Hand of Man*, by Mr. D. Murray Smith; *The Black Dee*, by Mr. Harry Spence; *On the River, Sunbury*, by Mr. A. Carruthers Gould; portraits of *Captain L. G. Ludlow* and *W. Cozens-Hardy, Esq.*, by Mr. R. G. Eves; *A Span of Richmond Bridge*, by Mr. Hely Smith; *The White Ensign*, by Mr. A. H. Elphinstone; *Passing Storm*, by Mr. Alfred Hartley; *The Terrace Steps*, by Mr.



FIG. 28. DESIGN FOR CUSHION COVER. BY A STUDENT OF THE IMPERIAL SCHOOL FOR TEXTILE INDUSTRY, VIENNA (PROF. STANZEL'S CLASS)

Henry S. Kortright; *The City of Rouen*, by Mr. W. T. M. Hawksworth; *July*, by Mr. W. Bramley; and *The Picnic*, by Mr. L. Wierter. Mr. Joseph Simpson, who always reserves his best for the R.B.A., does not fail us this year in his *Summer*. The President, Sir Alfred East, has a fine emotional piece of work to show in the large landscape *Solitude*, and a particularly interesting panel is his *Cairo*. The water-colours this year are very successful. Mr. R. G. Eves, in his *Bernival Plage*, shows a pleasant specimen of his fluid, sensitive method.

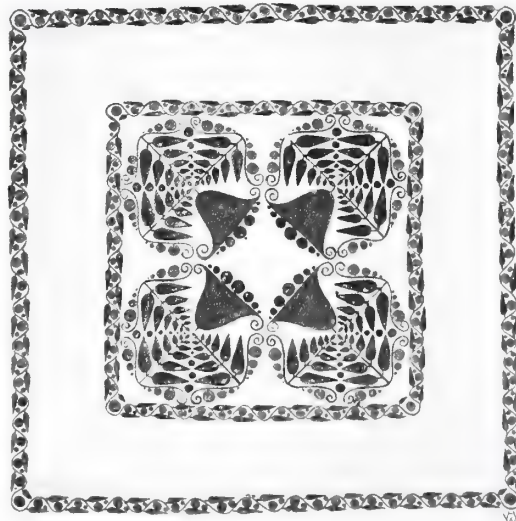


FIG. 29. DESIGN FOR CUSHION COVER. BY A STUDENT OF THE IMPERIAL SCHOOL FOR TEXTILE INDUSTRY, VIENNA (PROF. STANZEL'S CLASS)

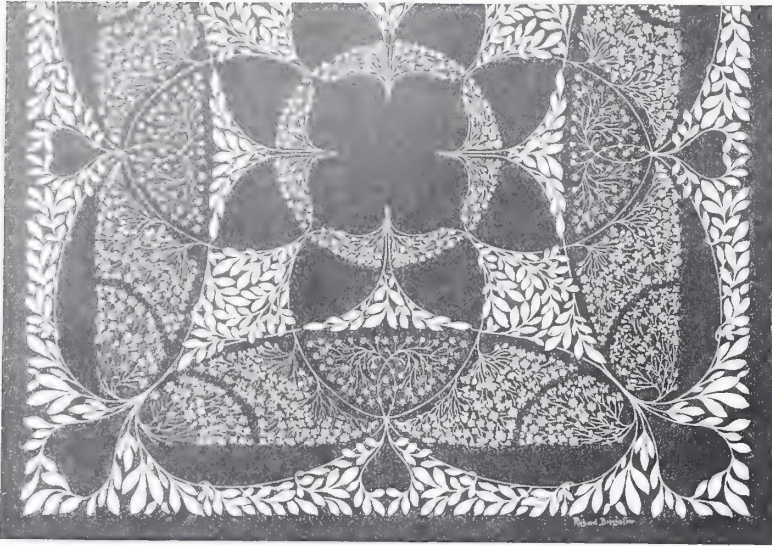


FIG. 30. DESIGN FOR A LINEN DAMASK BEDSPREAD. BY A STUDENT OF THE IMPERIAL SCHOOL FOR TEXTILE INDUSTRY, VIENNA (PROF. STANZEL'S CLASS)
(See article on Austrian Schools for Weaving)

Mr. Giffard Lenfestey also is particularly successful in this part of the exhibition. *The Regatta Day, Appledore*, by Mr. Cecil King, is a delightful piece of work. *The Blue Geranium*, by Mr. C. Geoffrey Holme, a new member, is a drawing incisive in execution and amusing. *The Interior with an Orpen Picture*, by Mr. G. Birkbeck, calls attention to itself as an excellent attempt to wrestle with an extremely difficult theme.

The exhibition of the Royal Institute of Oil Painters is open until the end of December, with the usual variety in the class of pictures shown. The exhibition is in advance of some recent ones they have held. Pictures to be noted are *Priscilla*, by Mr. W. Douglas Almond; *The Japanese Doll*, by Mr. Carlton A. Smith; *Salt Merchants in the Market, Tunis*, by Mr. G. C. Haité; *Fishermen at Sundown—Audierne*, by Mr. Terrick Williams; *Piazza San Marco*, by Mr. W. J. Leech (this work is skied!); *Resting*, by Mr. Edgar L. Pattison; *White Roses*, by Mr. Hans Richter; *The Childhood of Perseus*, by Mr. E. Reginald Frampton; *The Barge*, by Miss Mary McCrossan; *A Souvenir of Romney*, by Mr. Peter Leslie; *In Fenland*, by Mr. J. Aumonier; *A Bunch of Purple Heather*, by the President, Mr. Frank Walton;

Colmondley Walk, Richmond, by Mr. Arthur G. Bell; *Miss Hilda Fearon*, by Mr. Algernon Talmage; *Violas and a Butterfly*, by Mr. John M. Nolan; *In Springtime*, by Mr. Frank Dadd; *Woman with Parrot*, by Mr. Oswald Birley; *On Sandbed Farm*, by Mr. William B. Ranken; *In the Cart Shed*, by Mr. Steven Spurrier; *The Watermark — A Disputed Print*, by Mr. W. P. Caton Woodville; *1860*, by Miss J. L. Gloag; *The Moon*, by Mr. Louis Sargent; *Washing Day*, by Mr. Edgar Bundy; *The Shattered Idol*, by Mr. Geoffrey Strahan; *Pageant of the Sea*, by Mr. Hayley Lever; *Lady Robinson and*

Daughter, by Mr. James Quinn; *Mother Carey's Chickens*, by Mr. A. D. Cormick; *The Toilet*, by Mr. Rowley Leggett, and *Red Wine*, by Mr. Glyn W. Philpot. Especially to be remarked are Mr. Dudley Hardy's *Barter* and Sir J. D. Leslie's two beautiful contributions.

The Carfax Gallery is having this month an exhibition of Mr. Gerard Chowne's work which will include his flower-pieces. His attitude in these pictures is always one of deference to the inherent



"LARKSPURS"

FROM AN OIL PAINTING BY GERARD CHOWNE

Chowne 1910.



"ANEMONES AND WALLFLOWERS." FROM
AN OIL PAINTING BY GERARD CHOWNE.

Studio-Talk

characteristics of flowers. He seems to paint in them something with which sympathy more than vision puts him in touch. He fails to find quite the same inspiration in a flower bought out of a shop as in one brought fresh in from the garden. It was some paintings of flowers by Mr. Wilson Steer that first turned Mr. Chowne's thoughts in that direction. This influence was strengthened in its effect by his natural love of flowers. He began to paint them in 1903, and no sooner had he taken them as his subject than he became aware of the work of Fantin-Latour, which showed him the possibilities of the art. Mr. Chowne is a disciple, but not an imitator of the great Fantin. An imitator is forced to content himself with the style, the outline, the body but not the spirit of his master's work, which is the inimitable part of it. Mr. Chowne's work in itself is a protest against racy superficial handling, that volubility of touch that overflows in the modern still-life and expresses so little.

At the Carfax Gallery during October two very

interesting young artists, Mr. Douglas Fox Pitt and Mr. Walter Taylor, have been exhibiting water-colour drawings. Both artists cultivate the same method; they are thorough impressionists, allowing themselves much freedom of style, but it is evident that a very sincere attitude towards their subject is religiously maintained.

The Leicester Gallery have been holding an exhibition of Miss Eleanor Fortescue Brickdale's illustrations to Tennyson's "Idylls of the King." It cannot be said that Pre-Raphaelitism is dead while Miss Fortescue Brickdale is alive—at least Pre-Raphaelitism in the spirit if not in the letter, though in many points also in that. The Pre-Raphaelites held that art was exalted by choice of exalted theme, and Miss Fortescue Brickdale would be at one with them in this. It is not the common-places of life that appeal to her brush. Very charming in all her pictures is the refreshing sense of green fields and rivers—with a very elaborate and much-worked method she succeeds in retaining in all her glimpses of the country the sensation of



"VIOLAS"

FROM AN OIL PAINTING BY GERARD CHOWNE

Studio-Talk



"SYMBOL OF ST. MARK." ONE OF FOUR MEDALLIONS
PAINTED BY FREDERIC J. SHIELDS FOR THE CHAPEL
OF THE ASCENSION, BAYSWATER ROAD

a genuine and unfaded *impression*. This in itself contributes not a little to the poetry of her style in the interpretation of a great poem.

At the same galleries Mr. Arthur Rackham's illustrations to Wagner's "Ring of the Nibelung" have been on view. We have so often dealt with the exquisite qualities of Mr. Rackham's art that his name in itself must count to our readers for the promise of something unrivalled.

At the St. George's Gallery, in Bond Street, Mr. Maxwell Armfield shows the field in which his gifts find a natural and fascinating outlet—the illustration of children's books. *The Town Clock, Button Town, Travelers at Rabbit Inn*, and drawings in this strain are to be welcomed for their delicate fancy.

The Exhibition of Paintings and Drawings by the Modern Society of Portrait Painters at the Fine Art Society was a stimulating one, the work of Messrs. Alfred Hayward, John da Costa, W. B. Ranken, Alexander Jamieson, C. L. Colyn Thomson, G. Giusti,

G. W. Lambert, and Glyn W. Philpot being of particular interest.

The Exhibition of Old Masters in aid of the National Art Collections Fund, open until December 28, has been lavishly patronised by the general public. These exhibitions are educative in the highest sense. From familiarity with the old masters the eye acquires a culture friendly to the recognition of what is of the best in painting modern and ultra-modern. This good service is to be added to that of acquainting the nation with its own treasures, and the acquisition of a fund for their protection.

An artist who was undoubtedly meant by nature to be a genius at illustration was the late Frederic J. Shields, if we are to judge by such a marvellous drawing as the one for "Vanity Fair" in *Pilgrim's Progress* in the Memorial Exhibition of Mr. Shields' works recently held at the Alpine Club. However, another side of his nature drew him into the field of church decoration, and sustained by religious enthusiasm he undertook the gigantic task of decorating with figure designs the interior of the Chapel of the Ascension in the Bayswater Road. He was a Pre-Raphaelite of the Pre-Raphaelite group, an intimate of Rossetti and Madox Brown. The artist was born in 1833, his father being a bookbinder's finisher, and during his early youth endured many years of privation. Of some of his illustrations Ruskin said to him: "Even should you never be able to colour, you may perhaps be more



FREDERIC J. SHIELDS IN HIS STUDIO



*(By permission of the Autotype Fine
Art Co., Ltd., New Oxford St.)*

“CHRIST WASHING PETER'S FEET.” FROM
THE PAINTING IN THE CHAPEL OF THE
ASCENSION BY FREDERIC J. SHIELDS



"THE SYRO-PHŒNICIAN WOMAN (MATT. XV. 27)." FROM THE PAINTING IN THE CHAPEL OF THE ASCENSION
BY FREDERIC I. SHIELDS

useful, and—if that is any temptation to you—more celebrated, than any painter of the day." The artist did not recognise this as the great opportunity of his life; he felt that come many years afterwards when the commission for the

decoration of the chapel was given to him, when he said: "It is as if I were given wings."

Mr. Stanley Anderson, A.R.E., whose interesting and characteristic etchings of *Brompton*



"SMITHFIELD"

FROM AN ETCHING BY STANLEY ANDERSON, A.R.E.
(By permission of Messrs. Dowdeswell and Dowdeswells, Ltd.)



*(By permission of Messrs. Frost
and Reed, Bristol)*

"BROMPTON ORATORY." FROM AN ETCHING
BY STANLEY ANDERSON, A.R.E.

Studio-Talk

Oratory and *Smithfield* we reproduce, commenced his artistic training at the Bristol Municipal School of Art. In 1908 he won the British Institution Scholarship of £100 for etching and then came to London to work under Sir Frank Short at the Royal College of Art, and at the Goldsmith's College under Mr. Lee Hankey. He has also worked at St. Martin's School of Art. Mr. Anderson has exhibited at the Royal Academy and the chief provincial galleries, and some of his work has lately been acquired by the Bradford Art Gallery for its permanent collection. He was elected Associate of the Royal Society of Painter-Etchers last year. Mr. Anderson has been sketching recently in France, and some of the results of his work will probably be seen at the next Painter-Etchers' exhibition.

By the death of Mr. James Aumonier, R.I., in his eightieth year, landscape art in England is much impoverished. His craftsmanship did not

desert him even in his last canvases, nor did that vein of poetry which gave his work distinction.

EDINBURGH.—The reconstruction of the National Gallery buildings and consequent temporary removal of the National Collection to the principal rooms of the Royal Scottish Academy left only two rooms in the latter building to be granted to the Society of Scottish Artists for their annual exhibition. The space was quite inadequate for the needs of the younger organisation, and not only compelled them to relinquish their usual practice of inviting a proportion of representative loan work, but necessitated curtailment of the privileges of members, if the exhibition was to include any examples of the work of non-members. The difficulties of the situation, however, appear to have been judiciously faced. Three hundred works in oil and water-colour have been hung, and there are a few small sculptures. The exhibition



"THE SINGER"



"AFTER THE REHEARSAL." FROM
AN OIL PAINTING BY J. A. FORD



"INASMUCH." BY A. E. BORTHWICK, R.S.W.

Studio-Talk

consists practically of the work of artists in the Edinburgh district and probably on no previous occasion has the general level of merit of present-day work been quite so high. It is curious, however, to find it comparatively devoid of really important landscape work. On the other hand there are some notable instances of a Celtic revival in the return to myth and legend for inspiration.

The new Chairman of the Council, Mr. A. E. Borthwick, whose work has during the past few years been notable both for its variety of subject and originality of treatment, exhibits only one picture, but it is an outstanding feature of the exhibition. Primarily it is a view of Princes Street by night, looking eastwards, with the pillars of the Royal Scottish Academy building in the foreground on the right, and beyond, dimly outlined, the Scott monument and the North British Station Hotel. The yellow glare of the shops falls on the passing crowd, and shows a lady kneeling beside a street waif at a pillar letter-box and speaking words of comfort. The incident gives its scriptural title *Inasmuch* to the picture, which in this respect depicts what was actually witnessed by the artist, but the religious motive is not given over-emphasis; it falls naturally into its place, and leaves one to admire the work for its sound artistic qualities.

The exhibited work of Mr. J. A. Ford has hitherto been confined to portraiture; his *After the Rehearsal* is a very welcome variant characterised by the carefulness of its execution, the accuracy of the draughtsmanship and the skilful modulation of light and colour. Practically the only loan work consists of two examples of Mr. E. Hornel's highly individualised genre, which, since the artist's break with the Academy, is little seen in Edinburgh. The *Blue and Gold* of Mr. David Alison marks a very distinct advance in the work of this young portraitist, both in composition and rich, well-balanced colour. A large portrait by Mr. Douglas Strachan of the Rev. Dr. Playfair, St. Andrews, is boldly emphasised. Mr. W. Somerville Shanks has an excellent portrait of a gentleman, and Miss Alice Wilson a clever study of a young girl.

Mr. Walter G. Grieve's *The Singer* is a vibrant colour-note in the exhibition. It suggests both Spanish and Venetian influences permeating a distinct individualism, and is a worthy successor to *The Mercenaries* of two years ago, a reproduction of which appeared in THE STUDIO. Mr. Charles H. Mackie in a continuation of his Vene-

tian work shows bold chiaroscuro allied to warm colour and stately form in a courtyard scene. Mr. Graham Glen has an important study of a young woman in a pink dress carrying a bowl of roses. Mr. Robert Hope has produced a fine quality of colour in *The Spangled Veil*, and so has Mr. R. Payton Reid in his *Romany Lass*. Mr. Alexander Grieve in his portrait of Miss Husband has realised tone but lacks precision. A large picture of a Venetian canal by Mr. A. H. Jenkins is very complete and well balanced, and Mr. George Smith in *The Threshing Mill* gives almost a poetic rendering to a prosaic subject.

Prominent amongst the purely landscape work is Mr. G. Campbell Noble's *Harbour on the Moray Firth*, while Mr. W. M. Frazer has two small but attractive scenes. Mr. Mason Hunter in *The Evening Tide* has been most successful in the grouping of the fishing-boats. A fine sweep of wave motion and blending of colour has been attained in



"TOO LATE FOR SCHOOL"
(See Milan Studio-Talk, next page)

BY EMILIO LONGONI

Studio-Talk



IVORY PEARL-WOOD BUST OF MRS. GEIGER. BY W. GEIGER

Mr. Marshall Brown's *A Nor' Easter*; Mr. Henderson Tarbet has realised the witchery of a winter's eve among the Highland hills, and Miss Annie Morgan's *On the Road to Rannoch* is a boldly realised effect of light breaking through heavy clouds. Mr. Robert Noble has been particularly happy in his decoratively treated landscape *The Pool*, with its graceful tree forms; and other landscapes of note are a farmsteading scene by Mr. James Riddell, Mr. W. B. Hislop's *Summer Night*, and Mr. A. R. Sturrock's *Mid-Summer Twilight*. Mr. William Wall in *The Arboreal Cat* shows his intimate knowledge of the wild feline.

In the water-colour section Mr. R. B. Nisbet has a charming sunset effect, and beautiful colour and fine drawing are evidenced in Mr. John Duncan's *The Singing Branch*, Mr. Stanley Cursiter's *The Green Ribbon* and *Thor goes to visit Utgard-Loki*, and Mr. R. T. Rose's *Primordial*, a highly imaginative work. Other interesting work is contributed by Miss Preston Macgoun, Miss Emily Paterson—particularly her drawing of *The Church, Plouaret*—Mr. W. Y. Macgregor and Mr. James Douglas, who shows cattle in a stream. The few sculptures in-

clude a beautifully modelled bust in bronze of a boy by Mr. H. S. Gamley. A. E.

MILAN.—The art of Emilio Longoni is simple and sincere. It springs from nature, and thus leads our spirit back to nature. The poetic sentiment is very strong in him; his work, the technique of which is masterly, reveals a profound feeling of humanity. He spent a miserable childhood in a Milanese village and a toilsome youth in Milan itself. He has painted only what he has seen and experienced himself. His art may be divided into three classes: social scenes, pictures of child life, and landscapes. Greater than his visions of the tragic moments of the life of the people is Longoni in his intuition of children's souls. His canvases often glow with fair heads of smiling cherubs, with haunting faces of dreamy children. *Too Late for School*, which we reproduce, is an excellent rendering of infantile psychology. This picture precedes those in which the artist has adopted "divisionism" exclusively as his technique—a method he uses with the conviction that it is the only means fit to obtain a faithful representation



RELIEF PORTRAIT OF MR. F. GOOSENS-O'NEIL IN IVORY BY W. GEIGER

Studio-Talk



IVORY BUST OF MISS JULIA MCMAHON OF DAYTON. BY W. GEIGER

of life. His works are the result of long years of meditation, long years of patient toil. When, however, the picture is completed, it bears no trace of the technical means used to produce the effect. The patience of the painter has succeeded in cancelling every sign of his efforts, and the idea shines luminously before us, freed from dull matter.



BOXWOOD RELIEF PORTRAIT OF MISS MARY PEARY OF BOSTON. BY W. GEIGER

As a landscape painter, Longoni is the poet of lonely summits, of tiny lakes, of lofty glaciers.

A. B.

LUGANO.—We give on this and the preceding page some examples of recent work by Herr W. Geiger, a sculptor who has turned his attention of late to the carving of relief portraits in ivory and wood, the stimulus to this class of work coming from an inspection of



"LA MADELEINE" (BRONZE) BY L. ANDREOTTI
(See *Paris Studio-Talk*, p. 154)

the fine old box-wood reliefs in the Ambrosianus Collection in Milan. He was so taken with what he saw there that he has relinquished to a large extent the practice of carving in full relief in order to devote himself to this nowadays little cultivated branch of plastic art. For the portraits themselves Herr Geiger uses ivory or box-wood,⁶ in conjunction with a background made of one of the finest kinds of wood, such as rose-wood or mahogany, and the result of this combination of light and dark substances is extremely effective. Herr

Geiger is a brother of the Munich artist, Emil Geiger, a sculptor who also works in ivory as well as stone, and some of whose statuettes were illustrated in these pages some three years ago. The two artists received their training as carvers from their father, a native of Meran, Tyrol, a region famous for its workers in wood.

PARIS.—On the first of October, at the Grand Palais, the ninth exhibition of the Salon d'Automne opened its doors to the public, and as in previous years afforded the spectacle of a colossal effort of thought and of research—for one saw in the various sections of the show *ensembles* of the works of different artists, a collection of designs for stage costumes and settings for the "Théâtre des Arts," retrospective exhibitions, and last but not least, there was a vast exhibition of French decorative art. These seventeen halls devoted to decorative art formed really the distinctive feature of the Salon, and marked a new departure. Already the exhibition of the Artistes décorateurs has given proof that our craftsmen and designers are at length marking out their own road. Unfortunately at the moment when these lines were written this decorative section was far from being completed, and would not be open for a fortnight after the rest of the Salon. I regret that this, which bade fair to be the most interesting part of the exhibition, was not ready by varnishing day, but I shall have an opportunity, I trust, of giving an account of it in the next number of THE STUDIO.

The first thing that attracted my attention on entering the Grand Palais was the great Beethoven monument by José de Charmoy, a work which was—one is at a loss to know for what reason—rejected by the Parisian authorities, for leaving aside certain evidences of inexperience, it reveals the artist's admirable abilities as a sculptor and architect. Among the works of plastic art I would mention also the contributions of Andreotti, a sculptor of very

pronounced individuality, one of whose works we reproduce. Several rooms were set apart for special exhibitions. In one of the halls at the top of the great staircase one saw the works of Henry de Groux, the powerful visionary, painter, sculptor, and etcher, who is always, and above all, himself. In another room there were hung about fifty pictures by the Spaniard F. de Iturrino, whose work is by no means unknown to the Parisian public. Iturrino brought with him from Spain a series of paintings of wonderful clarity and brilliance of tone. While on the subject of these special *ensembles* one cannot forbear to make particular mention of that of the Théâtre des Arts, which showed, through the medium of such artists as Dethoma, Saglio, Desvallières, and Piot, a decidedly new development in the art of costume design and of the *mise en scène*.

Among the countless works shown at the Grand Palais there were, as may naturally be expected, very many that were devoid of interest; and others on the contrary which revealed original and individual characteristics. Among these latter I noticed the pictures of Chénard-Huché, Morrice, Wilder, Dufrénoy, Bonnard, Manzano-Pissarro, Francis Jourdain, and Morerod—not to mention the names of those designers and craftsmen whose work in the section of decorative art I hope to deal with later on.

H. F.



"LES GITANES"

BY F. ITURRINO



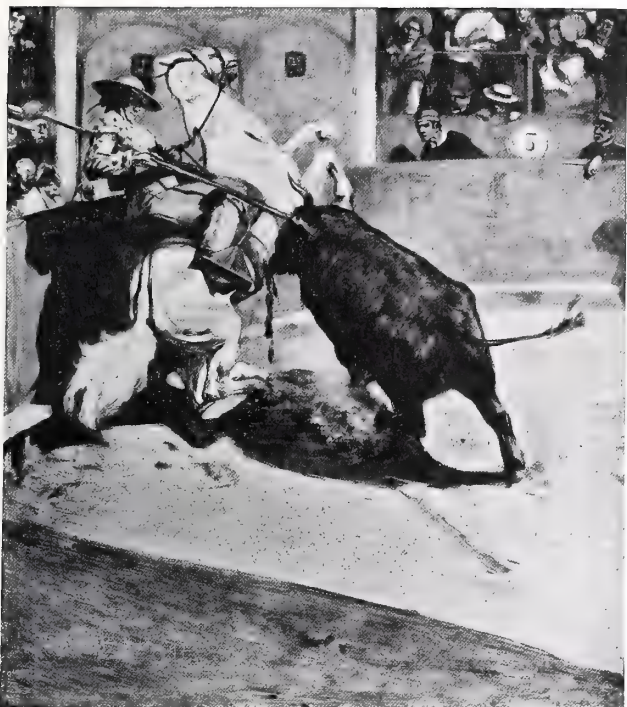
(Photo, H. Garnier)

“FORÊT VOSGIENNE”
BY PIERRE WAIDMANN



PRINCESS CAROLYNE SAYN-WITTGENSTEIN
FROM A COLOURED DRAWING BY F. KRÜGER

*(In the possession of Fräulein
Mathilde Rabl.—See p. 158)*



"BULL-FIGHT" (INDIAN-INK DRAWING) BY PROF. ARTHUR KAMPF
(See *Berlin Studio-Talk*, p. 159)

"Les joies de l'Art sont divines et donnent à notre âme comme la sensation de son immortalité," writes Jules Breton; and of these joys Pierre Waidmann has been sensible from his earliest youth. In constant commune with nature, which has never ceased to afford him the most delightful inspiration, he has wandered dreaming through the fields and copses of his home, and lingered by the shores of lakes rendered mysterious by the mists at eventide, while the beautiful blue line of the distant Vosges has been shrouded in shadow and deep melancholy. Among such surroundings his ideals, first stimulated by his illustrious compatriot François, were awakened, and these ideals he has never ceased to pursue.

Waidmann's first appearance at the Salon des Artistes Français was made in 1884. After the split he followed M. Roll to the Société Nationale, of which he remains to-day a member. Roll it was whose influence determined him to allow his individuality free rein in his work, with the result that henceforward one found in his paintings more strength, a new

significance, and a more robust technique. After devoting himself to transcribing the gentle poesy of the landscape of Lorraine, he decided to seek a new environment. He visited first the central provinces of France, Normandy, Brittany, the coast of Carole, and Folkestone; then devoted himself to the cool and subtle harmonies of Dutch landscape, and finally arrested his steps at Venice, whose vibrant colours he has rendered in a very sincere and personal manner. When a one-man show was held of his work at the Petit Galeries his painting amazed one by its diversity. All the pictures seemed to be endued with intense artistic feeling, and one can but say with our eminent confrère M. Roger-Milès, "qu'à quelque latitude qu'elle s'offre à son observation, la nature apparaît toujours en décor à Pierre Waidmann: il y découvre sans cesse des harmonies de ligne et de couleur qui sont susceptibles de la faire admirer." In fact the feeling for the picturesque and for decorative effect never leaves him; his cultivated eye cannot descend to the



"MIRIAM"

(See p. 159)

BY ANSELM FEUERBACH

Studio-Talk

commonplace. Pierre Waidmann's work is always truthful, but artistically truthful. L. H.

BERLIN.—The portrait of the *Princess Carolyne Sayn-Wittgenstein* (p. 156), whose name is so closely connected with the musician Franz Liszt, is a classical example of the draughtsmanship of Franz Krüger, pencil-historiographer under Frederick William III. and IV. This masterpiece has been on view in the Old Berlin section of the Grosse Berliner Kunstausstellung; it represents a kind of portraiture which cannot be surpassed in vividness of individualisation and perfection of detail.

The Royal National Gallery is undergoing architectural changes and has therefore arranged an exhibition of its new acquisitions in the beautiful rooms of the Royal Academy of Arts. These purchases at the same time render account of the activity of Professor Ludwig Justi during the first two years of his new directorial office and the result is indeed surprising. Quite a small gallery in itself has been added to our public collection, and the selection of works testifies to a perfectly balanced connoisseurship which has striven to do justice to historical excellence as well as to present-day merit. Unexpected treasures in the shape of a group of nineteenth-century drawings speak for the high appreciation of this side of artistic expression and may be taken as a sort of answer to those among the moderns who show a too-exclusive faith in mere colour. We are deeply grateful for some fine landscape pictures which convince undisputably of the pictorial endowments of our great architect Schinkel, and for the delightful

designs and sketches by artists belonging to the group of Nazarene painters who influenced the Pre-Raphaelites and by the romanticists and classicists of the first half of the last century. As the funds at the disposal of the Director are limited we owe special thanks to Prof. Justi for enlisting the sympathies of donors; as a result of his energy in this respect we have the highly interesting collection of pen, pencil, and indian-ink drawings by Johann Heinrich Füssli. A strange mixture of Titanism and Parisian piquanterie is a striking feature of this Anglo-Swiss master's work, but the flavour of high art is in it.

Berlin is soon to possess a National Portrait Gallery, for which rooms are being prepared in the



MME. HENRIETTE RONNER IN HER ATELIER
(See *Brussels Studio-Talk*, p. 160)



"ÉTUDE DE CHATS"

(See Brussels Studio-Talk, next page)

BY MME. HENRIETTE KONNER

old "Bauakademie" of Schinkel, and about a dozen of these new acquisitions are destined for this place. Old names like Tischbein and Graff are again restored to importance, and the classical Berlin draughtsman before Menzel, Franz Krüger, who has just been again so much admired in the Old Berlin section of the Great Art Exhibition, is appreciated for his precise and vivid renditions of local celebrities. Gaps in the inventory of the National Gallery have been filled by some important oil paintings. Böcklin's grand *Ocean Idyll*, that romantic phantasy on the allurements and melancholy of the deep, has been secured from a private collector, and some of his Italian landscapes as well as an exquisite profile portrait of his beautiful wife in encaustic technique on a white background will be heartily welcomed. Feuerbach, the adorer of the Renaissance, is quite himself in his majestic *Miriam*, a portrait of his favourite model and a work in which he charms us by the luscious colour-scheme—a bright green garment and purple shawl set against a russet background. Menzel is marvellous in the finale of a torchlight-procession in nocturnal Berlin, and Thoma is delightful in his

idyllic rendering of a South German town, Laufenburg.

Until now it has only been possible to acquire a few modern works, among them being an indian-ink drawing of dramatic verve, a *Bull-Fight* by Professor Arthur Kampf, a vivid realistic genre by Hans Looschen, a fine sheep-yard by Julius Bergmann, and a pathetic Brandenburg landscape somewhat in the Courbet style by Karl Hagemeister. Old sculptors like Schadow and Bläser have been deservedly honoured like their living colleagues Pagels and Felderhoff.

The Salon Schulte has been showing collections of works by two painters, Leonhard Sandroock and Walter Geffcken, respectively typical of the specialist and the universalist. Sandroock feels only inspired by harbour and station surroundings, where gloominess and roughness prevail. He handles his brush with the realist's energy, and although his eye is quite able to discern colour charms, his entire art strikes one as monotonous. Geffcken's principal feature is diversity. He is attracted by

all sorts of sights, can sum up the individual traits as the portraitist of ladies and gentlemen, can paint peasants, animals, rococo scenes, the female nude, and plein-air effects and tries many methods; we seek his character but always encounter his æstheticism.

J. J.

BRUSSELS.—We give some reproductions of the work of the celebrated painter Henriette Ronner, whose studies and paintings were to be seen recently on exhibition at the Cercle Artistique of Brussels. Henriette Knip (her maiden name) was born at Amsterdam in 1821; her father, himself an artist of repute, was the son of a painter, and both her brother and one of her sisters painted also. Hence it is not surprising that Mme. Ronner's vocation should have been marked out for her from infancy, and in fact she made her first artistic *début* at Düsseldorf when only fifteen years of age. In 1850 she married and came to live in Brussels, where she died recently. She owed her earliest successes to her studies of dogs, "but,"

writes one of her biographers, Henri Havard, "it happened that one day a cat strayed into the studio and aroused her curiosity by its unfamiliar attitudes and its startled glances, gradually absorbed her attention and finally achieved the conquest of the artist. Soon she submitted to the tyranny of the intruder to the extent of devoting all her time and all her ability henceforward to a study of the animal's attitudes and characteristics. Mme. Ronner has left a permanent record of all the peculiar traits, all those subtleties of expression, all the sly and malicious postures which form a never-ceasing source of interest and amusement to the observer, and for this we owe her thanks." Two of the artist's children have adopted artistic careers: Alfred Ronner, who died unfortunately before his talents had achieved their full development, and Alice Ronner, who is decidedly one of our finest painters of still-life subjects, and of whose work we give a reproduction. She has technical ability of a very high order, her skill in composition, her drawing and her colour are remarkable, and all her work has an attractiveness that is in truth quite masterly.

F. K.



STILL-LIFE

BY MME. ALICE RONNER



DOLLS IN OLD SILESIA COSTUME.

DESIGNED AND EXECUTED BY MARTA J. LANGER-SCHLAFFKE

BRESLAU.—The two groups of quaintly dressed dolls illustrated on this page represent a few out of a considerable collection exhibited a few months ago at the Museum of Applied Art (Kunstgewerbemuseum) of this town by the Verband Schlesischer Textil-Künstlerinnen, an association of past and present pupils of Frau Langer-Schlaffke, who, as mentioned in a note on her work which appeared in an earlier number of this magazine (January 1908), conducts a school of embroidery and textile work in conjunction with her husband. Readers who recall Marion Kaulitz's costumed dolls, as illustrated in these pages, may detect a resemblance in the facial features of Frau Langer-Schlaffke's little people. They are, in fact, the same types as those which were modelled for this reformer of dollyland by Josef Wackerle, the designer of Nymphenburg porcelain, and other artists, and were adopted owing to the lack of any real Silesian types, though some among them were found to answer admirably for the fair-haired, bony

type of Silesian peasant woman. It is, however, in their costumes that these little creations of Frau Langer-Schlaffke and her pupils make such an engaging array, and here local characteristics have been faithfully reproduced. The caps of the "Schläsche Huxtleute" (wedding folk), in our first illustration, are made of real old brocade and trimmed with old ribbons and lace. For the rest, the dresses of these dolls, and those shown in the other illustration representing a christening party, are those to be met with in various parts of Silesia where the old-time costumes are still worn. Each little figure is the object of almost maternal care and thought on the part of its designer, and thus it acquires, as it were, a personality of its own.

COPENHAGEN.—Mme. Bertha Dorph's boy and girl are almost as well known in Denmark as are the divers members of the Carl Larsson family in Sweden, but the similarity can be carried no further. Mme. Dorph, whose technique and artistic temperament

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point to sympathy with the English, dislikes loud and pronounced colours and she rather aims at a somewhat lowered and restful keynote in her work, in which feminine attention is paid to gowns and accessories. Mme. Dorph renders such details as these with exceeding skill. We hope some day to deal with her more important paintings.

G. B.

BUCHAREST.—It is now some years since I had the opportunity of bringing to the notice of the readers of *THE STUDIO* (see the number for March 15, 1904) the success achieved by an association of artists, then just recently formed, under the title "Tinerimea Artistica" or "Artistic Youth." From that time onwards the society has not ceased to progress, thanks very largely to the beneficent patronage of the Princess of Roumania, and thanks also to the indefatigable activity and the undoubted talents of its members. Quite recently it closed its doors upon its tenth exhibition, which was most admirably arranged in the gallery which has for several years been placed at the disposal of the "Tinerimea."

Naturally the number of the members has increased; among the new recruits one should mention C. Aricesco, a painter of sentimental landscape; L. Bassarab, whose enamel-work is characterised by minute detail; C. Brancoush, a sculptor of imagination and broad, synthetic vision; D. Harlesco, a vigorous realist; G. Marculesco, who studies problems of pleinairism; A. Mournou, author of some excellent gouache drawings; S. Mützner, an experimental painter who attains some remarkable effects in a tricolour technique; D. Patchiouréa, whose sculptures are full of profound psychology; Gabriel Popesco, an engraver of first rank; J. A. Stériadi, who takes for his subjects

the labourers in the streets and the toilers at the seaports; and E. Gr. Stoenescu, a new arrival full of promise in the region of genre painting.

Turning now to the originators, founders and actual pillars of the association, I will venture to recapitulate their names: C. Artachino, an excellent draughtsman; Nicolas Grant, a luminous water-colourist; Kimon Loghi, a symbolical secessionist; St. Luchian, a robust realist; D. D. Mirea, a sincere sculptor; G. Petrashco, an able exponent of simplicity in art; St. Popesco, the poet of Roumanian georgics; O. Spaethe, a sculptor of genial temperament in his conceptions and his effects; Hyp. Strambu, whose dexterous brush gives sympathetic renderings of modern life; A. G. Verona, whose varied talents find their expression equally well in rustic scenes, in landscape, as in decorative painting or in allegorical panels. I might say the same also of M. N. Vermont, whose works, already considerable in number, comprise subjects both religious and secular, and deal equally well with both popular and fashionable life.



PORTRAIT OF A LITTLE GIRL

BY BERTHA DORPH

Studio-Talk



PORTRAIT BUST

BY FRITZ STORCK

From the illustrations here given of certain of the pictures shown at the recent exhibition, it will be seen that all our artists have come under the influence of one or other of the various foreign schools. But though perhaps in a measure inspired by foreign ideas as far as technique is concerned, the majority of them seem to have succeeded in following their own road, in affirming their own individuality, and in putting their skill and knowledge to the service of an art which is Roumanian at any rate in choice of subject and of motifs. This is especially the case with such artists as MM. Verona, Vermont, Stériadi, St. Popesco, Mournou, and Strámbu.

The large salon was mainly occupied by three huge decorative panels. On the left-hand wall the *Table of Trajan*, a site in the valley of the Olt, known to the ancients as Aluta, where Trajan in his conquest of Dacia halted with his army, furnished M. Verona with a beautiful country landscape, and was at the same time a kind of natural representation of the different "lines of communication"—for this was the subject given to the artist for this panel commissioned for the Salle d'honneur in the Ministry of Public Works.

On the wall opposite the entrance there hung a panel painted in pale and low tones, by M. K.

Loghi. This had for motif a Roumanian fairy-tale; the Prince Charming, spied upon by the three daughters of the Emperor—a kind of modern "Three Graces" variously crowned and arrayed in yellow, mauve or white—pauses in surprise on the shores of the enchanted lake from which rises the white apparition of the Fairy Princess. The landscape setting to this scene was agreeably composed and lacked neither poetry nor grace, but the figures seemed to be borrowed from Wagnerian representations rather than from Roumanian legends. On the right-hand wall was the *Port of Constantza*, the subject given to M. Vermont for his panel for the Ministry of Public Works. Being obliged to depict docks which are not built even yet, the artist had to draw upon his imagination. He has painted a charming silhouette of Constantza stretching out upon the horizon.

Among other works which call for notice was *The Assault of Smârdan*, by Grigoresco, the deceased painter; also three portraits, one of M. Take Ionesco, the well-known public man, by Simonidy,



"PROFILE (LAMPLIGHT EFFECT)." BY IP. STRAMBULESCO



"DESCENT FROM THE CROSS"

BY NICOLAI VERMONT

a Roumanian painter established in Paris, where he has gained a well-deserved reputation; that of M. Marinesco-Bragadir, prominent in Bucharest

commerce,—a head and shoulders in winter costume, with energetic features seen full face, by M. Z. A. Stériadi; and one of Mme. C. V. in a white dress, by M. G. Verona.

Among the landscapes I should mention the *Vallée du Shomousse*, by M. Th. Palady, which renders so admirably the melancholy and desolate grandeur of Carpathian scenery. While one regretted not finding Mme. Coutzesco Storck's work, always so distinguished on account of its attempts at synthetic and expressive simplification, among the exhibits, it was a pleasure to see M. Satmary, always so genial in his themes, showing a successful piece of work, and also to become acquainted with several new-comers, such as M. Ressu, Mlle. Rodica Maniou, M. N. Mantou, M. Poitevin, and M. Sirato.

There remains to say a word about the sculpture, which was this year but poorly represented. The only works that call for notice were some expressive heads by M. O. Spaethe, a *Joconde*, a *Silène*, and a bust of a poet, then the portrait of H.M. the Queen of



"THE MARKET-PLACE, CERNAVODA"

BY J. A. STERIADI



"THE TABLE OF TRAJAN IN THE
OLT VALLEY." BY N. VERMONT



"THE PORT OF CONSTANTZA"
BY NICOLAI VERMONT

Reviews and Notices

Roumania reclining upon a sofa reading and embroidering by the light of the lamp in her private *cabinet de travail*. To conclude, we must notice the work of M. F. Storck, the author of several admirable statues and of so many characteristic little bronzes, and of a portrait bust and a head of a young girl very classical in feeling.

These few lines and the reproductions which accompany them will have sufficed to show, I hope, to the readers of THE STUDIO that we have in Roumania a young school of art which is struggling valiantly for existence and which surely deserves to prosper.

L. BACHELIN.

REVIEWS AND NOTICES.

L'Art. By AUGUSTE RODIN. (Paris: Bernard Grasset.) 6 fr. net.—M. Rodin's conversations with, or rather the monologues addressed by him to his intimate friend, M. Paul Gsell, as recorded in this book—a work which with its fine illustrations is certainly the most remarkable publication which has appeared in Paris this year—are full of pregnant suggestions and pithy definitions recalling in their virile force their author's wonderful realisations of his ideal conceptions. The deeply interesting interviews between the great sculptor and his Boswell took place now at M. Rodin's beautiful home at Meudon, now in one or another of his many studios in Paris or in the sculpture gallery of the Louvre, the most delightful chats being those enjoyed when, the day's work done, the two kindred spirits were alone together and entirely at their ease. Very notable is the scene described under the heading of "Le Modelé," when, darkness having fallen, Rodin took up a lamp and told his companion to examine by its light an antique reproduction of the Venus of Medici of which he declared he was very fond. "You will think it a queer fancy to look at sculpture by anything but broad daylight," he remarked; "but just wait a bit," and turning the stand upholding the statue slowly round and round he made M. Gsell study the surface minutely, with the result that the latter noticed for the first time various protuberances and depressions in it, leading his host to point out to him that it is these very inequalities which produce the impression of real life. After observing, as he laid his hand caressingly on the hip of the Venus, "One would almost expect on touching this torso to find it warm," he launched forth into a most eloquent dissertation on what it is that sets Greek sculpture apart from any other.

"The Greeks," he said, "full of respect and love of Nature, represented her always exactly as they saw her. And they never failed to bear convincing witness to their worship of the flesh. It is absurd to think that they disdained it. Amongst no other people did the human body arouse a more sensual tenderness. This is the true explanation of the incredible difference that separates the false academic ideal from Greek art. . . . Whereas life animates and warms the palpitating muscles of Greek statues, the unnatural dolls of academic art appear to be frozen by death." No less remarkable are Rodin's dicta on the fundamental characteristics of the ugly and the beautiful in art. He sums up the whole gist of the question in the sentence: "In art all that is false is ugly, all that is artificial, all that tries to be pretty or beautiful instead of expressive, all that is trickery or affected . . . all that is without soul and truth . . . all that deceives." By professional artists the conversations on "Movement in Art" and "Drawing and Colour" will be found most useful, but to the outsider who knows how to enjoy and to admire, but is unable to create the beautiful, there is something peculiarly fascinating in the comparatively abstract reflections of the gifted master on thought and mystery in art and above all on religion.

Hans Andersen's Fairy Tales. Translated by H. Oskar Sommer. With twenty-four pictures in colour by Cecile Walton. (London: T. C. and E. C. Jack.) 7s. 6d. net.—Many editions have appeared in this country of these charming stories since they were written between the years 1835 and 1845 by the son of a poor Danish shoemaker at Odense, and the appearance of this edition would seem to be evidence that their popularity is not waning. The chief interest of this volume is, however, the series of drawings, and the fact that we are here introduced to a new illustrator. Miss Walton is the daughter of the well-known Royal Scottish Academician, Mr. E. A. Walton. She is, we believe, only just out of her teens, and so if we say that in some respects her work is a little immature, we imply no disparagement of the drawings here reproduced. As might be expected, Miss Walton is most successful in the more imaginative illustrations, which in conjunction with a lively fancy reveal considerable delicacy of colouring and good sense of decorative effect in composition. In one or two pictures there are little weaknesses of drawing—a fault which, no doubt, further study will enable her to overcome, but in others, such as the illustrations to "The Swineherd," "The Garden of Paradise," or "Thumb-

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belina," though we can trace the influence of various artists, yet we find individuality and imagination that make us look forward with interest to seeing more work from her.

The Idylls of the King. By Alfred, Lord Tennyson. Illustrated in colour by Eleanor Fortescue Brickdale. (London and New York: Hodder and Stoughton.) 15s. net.—We have commented elsewhere in this number (p. 143) on the drawings executed by Miss Brickdale for this edition of "The Idylls of the King," and it only remains for us therefore to say that the reproductions of them seem to us to be very satisfactory, but we think the border used as a setting for all of them is rather too obtrusive and detracts from the effectiveness of the pictures. In other respects the get-up of the volume is excellent; the type though not large is clear and restful, and the binding at once pleasing and appropriate to the contents.

Old English Libraries. By ERNEST A. SAVAGE. *Romano-British Buildings and Earthworks.* By JOHN WARD, F.S.A. *The Roman Era in Britain.* By JOHN WARD, F.S.A. (London: Methuen and Co.) 7s. 6d. net each.—We have already reviewed in these pages many of the volumes of "The Antiquary's Books," which are appearing under the general editorship of the Rev. J. Charles Cox, and these last three additions to the series are no less interesting and not less carefully produced than their predecessors. The two books by Mr. Ward are illustrated by many photographs and by drawings made by the author, while in "Old English Libraries" Mr. Savage has added a valuable work to the rather scanty literature dealing with a very interesting subject. The series should certainly find a place in every library.

Steinlen and his Art. Twenty-four cartoons. (London: Chatto and Windus.) 10s. 6d. net.—This collection of cartoons contains some striking and characteristic examples of that draughtsmanship which has made Steinlen famous in the world of art and a power also in the world of politics. A Swiss by birth, the artist has won renown as the portrayer of the proletariat of Paris, whither he migrated at the age of twenty-three, and though here and there the light side of plebeian existence is revealed to us, yet on the whole it is the sad and the "seamy" side which has furnished him with most of his themes. So abjectly miserable does he make some of his men and women appear that one is inclined to ask whether such types are possible in "la Ville Lumière." In the sphere he has made his own Steinlen is perhaps without a rival, and one has to go back to Daumier to find

his equal in psychological insight. One or two of the drawings included in this volume remind one of this great satirist, but for the rest Steinlen is—Steinlen. He uses colour effectively on occasion to reinforce his drawing, but on the whole he is, we think, at his best without any such addition.

Cathedral Cities of Italy. Written and illustrated by W. W. COLLINS, R.I. (London: Heinemann.) 16s. net.—It is not by any means always the case that an artist combines the dual rôles of author and illustrator with such success as Mr. Collins has done in this book. He has covered a good deal of ground, and though of necessity, seeing that he devotes chapters to no less than twenty-five different places, in some cases the letterpress is somewhat restricted, it is interesting, if brief, and he certainly provides ample fare in the fifty-six illustrations, all reproductions in facsimile of his water-colour drawings. For the most part these are excellent, especially the cathedral exteriors and out-of-door scenes, but one or two of the interiors seem to us less successful.

Cathedrals of Spain. By JOHN ALLYNE GADE. (London: Constable and Co.) 15s. net.—Mr. Gade writes with an American's enthusiasm for old things, but it is a well-tempered enthusiasm, which has resulted in the production of an interesting volume, and one in which he may fairly claim to have achieved what he has attempted, namely, to write a book that "will not prove too technical for the ordinary traveler, nor too superficial for the student of architecture." His idea has been to study the cathedrals from an historical as well as an architectural standpoint, and to deal with them also in relation to their surroundings, both past and present. The work is well illustrated with reproductions of admirable photographs, about thirty in number, some of which are effectively printed on a double page, as well as several plans.

The Works of William Makepeace Thackeray. Harry Furniss Centenary edition. (London: Macmillan and Co.) To be completed in twenty vols. 10s. 6d. net per volume.—As the successive volumes of this collective edition make their appearance, one is able to realise how prolific Thackeray's genius was, and consequently what a huge undertaking is involved in the publication of a complete edition of his writings. Some of the volumes run into over seven hundred pages, including the bibliographical notes furnished by Mr. Lewis Melville, and the observations—of special interest to the illustrator—supplied to most of the volumes by Mr. Furniss, who in contributing

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no less than five hundred new drawings to the edition deserves the warmest congratulations for his share in the production of this unique memorial of the great author. Mr. Furniss's reputation as a draughtsman was made long ago, but he is justly entitled to regard this lengthy series of drawings as his crowning achievement. The subscribers to the edition have the further advantage of seeing all the original illustrations, by John Leech, Frederic Walker, and other well-known artists and also those of the author himself, and it should be added that the printing and general get-up of the volumes are excellent.

Gothic Architecture in England and France. By George Herbert West, D.D., A.R.I.B.A. (London: G. Bell and Sons.) 6s. net.—Very clearly and distinctly does Dr. West in his admirably written and well-illustrated handbook set forth the principles which, to quote his own words, underlie the wonderful history and development of mediæval architecture. Avoiding all controversial questions, such as the date of the first appearance of the true Gothic vault, whether Flamboyant was of English or French origin, he has been content to state the conclusions at which he has arrived after many years' close study of the chief ecclesiastical architecture of England and France. "In the mistress-art of Architecture" he adds, "the relationship between France North of the Loire and South-Eastern England was so close that it is not possible really to understand the different phases presented by the art of either nation without having at least enough general knowledge of the other to be able to study them side by side." He brings into prominence the fundamental fact that in France "skilful construction and beauty of design were both dependent on the steady working out to its furthest consequences of the determination to support a stone wall by an elastic series of ribs not on walls but on piers and buttresses, maintained in equilibrium by the opposing action of thrusts and counter thrusts," whilst "English Gothic is an architecture of columns and arches and walls, not of necessity covered with stone vaults, in which beauty is of more obvious importance than adherence to a principle of construction."

Royal Copenhagen Porcelain. By Arthur Hayden. (London: T. Fisher Unwin.) £2 2s. net.—The fine qualities of the porcelain produced in recent years at the Royal Factory in Copenhagen have attracted the attention of connoisseurs and collectors, and the consequence is that a great deal more interest is now being taken in this ware than formerly, when the impression prevailed that all

Copenhagen ware was in the main merely a reproduction of Meissen ware. Once an impression of this kind gets root it is difficult to dislodge it, but Mr. Hayden's exhaustive history of the factory, from its establishment in the second half of the eighteenth century down to the present time, ought to dispel for good this erroneous idea and firmly establish the ware of Copenhagen in the esteem of connoisseurs. Whatever justification there may be for disparagement of the ware at certain periods of the factory's history, there can be no doubt that in the period of its modern renaissance—the period of underglaze decoration—the productions of the factory rank very high both artistically and technically. The author has worked at his subject very thoroughly, and much of the information embodied in the volume is the result of personal research in Denmark. By way of illustration the work contains more than a hundred full-page plates, with a sprinkling in colour, reproducing typical pieces produced at the factory at various periods, and there are some tables of marks for which the collector will be grateful.

Under the general title of "Great Engravers," Mr. Heinemann is issuing a series which has for its aim to present the whole history of engraving and etching in illustration, each volume being devoted to a particular master or group of engravers, and containing sixty-four pages of illustration, an introduction, bibliography, and notes. The editor of the series is Mr. A. M. Hind, and the two initial volumes deal respectively with *Andrea Mantegna and the Italian Pre-Raphaelite Engravers* and *Albrecht Dürer*, the former being of special interest as bearing on the evolution of line-engraving from the niello work of the goldsmiths, some examples of this method being included among the illustrations. The volumes are published at 2s. 6d. net, and are excellent value for the money.

Hints to Students and Amateurs is the title of a recent addition to Messrs. G. Rowney and Co.'s series of Treatises on the Fine Arts (1s. net each), which we can confidently commend to the notice of art students, and especially to such as do not come into personal touch with artists of mature experience. The author, Mrs. Jopling, offers valuable advice on a multitude of technical points connected with the practice of painting in oils, water-colour, and pastel, sketching, perspective, and other matters. Another useful addition to the same series is a handy and well-written *Guide to the Art of Illuminating*, by G. A. Audsley, LL.D., with a frontispiece in colour and other illustrations.

The Lay Figure

THE LAY FIGURE: ON THE VALUE OF DELIBERATION

"THERE is a proverb which might, I think, be quoted rather appositely against many of our present-day artists," said the Art Critic.

"What is that?" asked the Man with the Red Tie.

"More haste, less speed," replied the Critic, "or, in other words, the greater the hustling, the less the real progress that is made. Every one seems to me to-day to be in such a violent hurry to do something that no one has time to do anything that is worth doing."

"You are pleased to deal in paradoxes," laughed the Man with the Red Tie. "Explain yourself; your cryptic utterances are too much for my understanding."

"Well, I mean to suggest that the modern artist, taking him in the bulk, is possessed with a sort of feverish desire for production," said the Critic. "He is under the impression that there is some particular merit in working against time, and that the more he rushes his work through, the better will be the results at which he arrives."

"But, surely, what you call the feverish desire for production is a sign of the intense interest that artists take in their work," cried the Young Painter; "and surely it makes for progress. If there is no enthusiasm, how can there be any movement in art?"

"Enthusiasm! Yes, that there must be if art is to be kept alive," returned the Critic; "but I do not regard haste, or the hustling habit, as in any way evidence of enthusiasm. More often than not it is simply the result of mere restlessness, and sometimes, I believe, it is nothing but a symptom of laziness."

"Oh! How can that be?" protested the Young Painter. "Do you not think that work done in the white-heat of enthusiasm, with the imagination stirred to its utmost by the vividness of the first impression, must be good work? Do you not believe in the value of inspiration and in its power to bring out all that is best in the artist's nature?"

"And do you really believe that the white-hot enthusiast can ever be a lazy person?" added the Man with the Red Tie.

"Yes, I do," answered the Critic. "Great work in art often is, and often should be, done at white-heat; but in that case the particular high temperature must have been arrived at by very careful preliminary stoking of the fires of genius and by prolonged fanning of the flames which burn in the

artist's soul. The mind that gets white-hot all of a sudden does not burn healthily; it explodes."

"And an explosion is destructive, not constructive," laughed the Man with the Red Tie. "I can quite see that there is not likely to be much progress if you blow things to pieces."

"Of course, that is obvious," grumbled the Young Painter, "but you have not explained how enthusiasm can possibly be taken as a symptom of laziness."

"No! that is a perversion of what I really did say," exclaimed the Critic. "My contention is that the lazy artist is the one who is most likely to work in a hurry and to try and excuse himself for a bad habit by pretending to be enthusiastic."

"But if he is a rapid worker he must be energetic," argued the Young Painter. "The lazy man would be slow, deliberate, unprogressive; he would be a mere dull plodder without ideas and without initiative."

"Not a bit!" replied the Critic. "It is the sincere artist who is deliberate, because his enthusiasm is so great that it induces him to take a vast amount of preliminary trouble to ensure that his work shall, when completed, be as near perfection as it can possibly be made. The lazy man hurries it through because he has not the energy to study it properly, and because he is so anxious to get to the end of it that he cannot wait to test and perfect his knowledge. He evades his difficulties; he does not meet them and conquer them."

"Surely he struggles with his difficulties in every piece of work he undertakes," persisted the Young Painter.

"He struggles! That just expresses it," agreed the Critic; "and his struggle is futile because he has not prepared himself for it. Now, the really enthusiastic painter overcomes his difficulties in the preliminary studies by which he tests his knowledge of the subject with which he proposes to deal. These studies are the foundation upon which he builds his achievement, and the steps by which he leads up to perfection; the more careful, the more deliberate they are the more certainly do they help him to reach the end at which he is striving. Their value to him is inestimable because they make him sure of himself and point out to him the way in which his enthusiasm can be made most effective. By their aid he progresses and reaches ever greater heights of expression; the hustler never gets any further."

"How old-fashioned you are!" sneered the Young Painter.

THE LAY FIGURE.

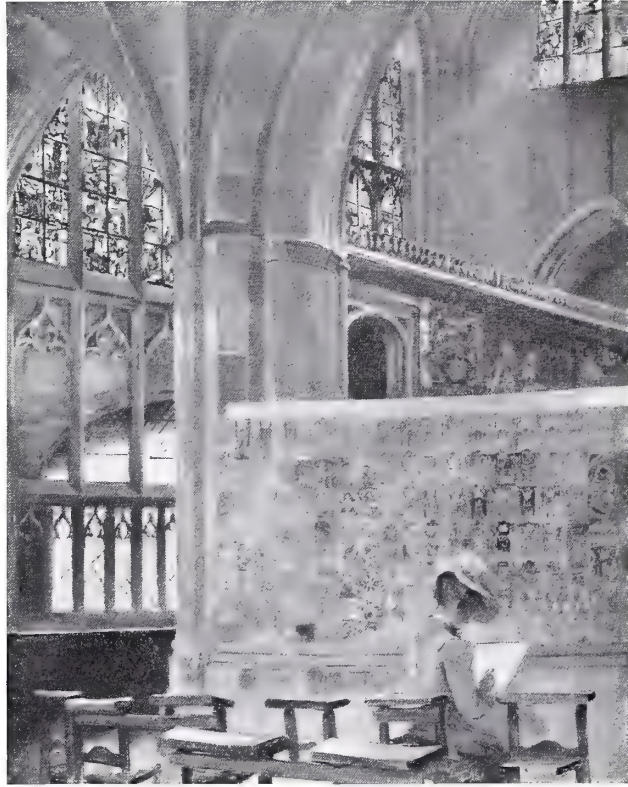
Sarah Ball Dodson

SARAH BALL DODSON: AN APPRECIATION BY JOHN E. D. TRASK

THERE was recently shown in her native city, in the galleries of The Pennsylvania Academy of the Fine Arts, a collection of nearly one hundred canvases from the brush of the late Sarah Ball Dodson, which revealed the great accomplishment of an artist whose work is far less known in this country than it ought to be.

Under the stress of modern conditions it is only a happy combination of circumstances which brings to a painter during his or her lifetime a just and adequate appreciation of accomplished work. The quick recurrence of exhibition after exhibition; the steady press of new brushes asking for attention, and the swift forgetfulness of our time all combine to make uncertain the judgment of our contemporaries, to make difficult, even, the catching of the roving public eye.

The circumstances of Miss Dodson's life were such as to render impossible her full participation, even had she cared for it, in the contest for general immediate recognition. Her very absence from this competition, however, served well in the development in her



MALVERN ABBEY

BY SARAH BALL DODSON

art of a certain calm poise which is not the least of its charm. Carrying through life, as she did, the severe handicap of delicate health, which caused

frequent interruptions in her work, it is likely that, although the full measure of her accomplishment was never reached, the character of her accomplishment was but little different from what it could in any circumstances have become. Her limitations were the limitations of her temperament. In her painting there can be heard no strident call for recognition, but always the soft voice of beauty makes lasting appeal.

Miss Dodson was the daughter of Richard Whatcoat Dod-



A FARM ROAD: BUXTED

BY SARAH BALL DODSON

Sarah Ball Dodson



A STUDY

BY SARAH BALL DODSON

son, of Philadelphia, in which city, under Christian Schussele, for many years an instructor in the Pennsylvania Academy's schools, she first began, in 1872, the serious study of painting, an art for which she had shown a strong predilection from her very early childhood. Her training was continued in Paris, where for three years she worked under Evariste Vital Luminais, and afterward under Jules Lefebvre, enjoying, also, the privilege, at a later period in her career, of criticisms from Boutet de Monvel.

Her first publicly exhibited work was *L'Amour Menetrier*, shown in the Paris Salon in 1877. Until her death in 1906 Miss Dodson's work made constant progress, although she seems to have been peculiarly susceptible to the artistic influences by which she was surrounded. Yet from these influences she was capable of permanently acquir-

ing the best, and of finally discarding all that was not of real service to her in her own development. The technical training of Paris was mastered, but the academic emptiness of Paris of the late seventies was well escaped. In her earliest works is shown that extraordinary attitude for overcoming the technical difficulties of composition, which up to the time of a very serious illness in 1893 gave promise of a career of full accomplishment. From that date all of her work was produced under physical difficulties. As is often the case, these very difficulties made for refinement of spirit and resulted in the fuller development of a sensitive imagination. Through each succeeding step of her artistic growth one feels increasing poetic insight, and always there is a sympathetic intimacy with the more subtle truths of nature.

In the later years of her life Miss Dodson resided in Brighton, England, in which town, in the Corporation Art Gallery, there was shown,

and afterward in London, in 1910, a considerable collection of her work.

In America she has, during the last thirty years, been only an occasional exhibitor, although her decorative painting, *Pax Patriæ*, was an especial feature of the Pennsylvania State Building at the World's Columbian Exposition. *The Signing of the Declaration of Independence in the State House, Philadelphia, Fourth of July, 1776*, her most important historical work, was painted in 1883, and attracted much favorable attention in Philadelphia when first shown there.

This canvas, like the decorative frieze, *La Dance*, first exhibited in the Exposition Universelle, Paris, in 1878, will well serve as an exemplification of Miss Dodson's early style, in which, although somewhat less formed than her later manner, there may be especially noted the suavity

Sarah Ball Dodson



DEBORAH

BY SARAH BALL DODSON

of composition to which reference has earlier been made. The second period of Miss Dodson's development is well represented by *Deborah*, an important canvas recently acquired by the Corcoran Gallery of Art in Washington.

The merest reference only is here possible to the landscape work of the painter, although of it she left much. In this direction, as in others, there is marked delicacy of feeling.

The most important of her decorative works is *The Invocation of Moses*, in St. Bartholomew's Church, Brighton.

Judged by the original sketch for this and by another work, *Pygmalion and Galatea*, there was in this direction, too, talent and ability, which only failed in development from the handicap of inadequate physique.

A Park Wall of Massive Granite Rocks



THE STONES ARE ALL LARGE
FROM NEARLY THREE TONS DOWN

SAMUEL PARSONS
LANDSCAPE ARCHITECT

A PARK WALL OF MASSIVE GRANITE ROCKS WITH ROCK PLANTS BY MONTGOMERY SCHUYLER

THE most picturesque probably of all the stone walls that enclose the places along the ridges to the northward of Long Island Sound is that which has just now been finished for a "country place" which has for some years been in the making, some two miles back of Port Chester, N. Y., and for the latter of these years has been under the care of Mr. Samuel Parsons as landscape architect. A wall of cut stone is the most dignified form of fencing hitherto employed, but Mr. Parsons had the notion that a better effect could be produced by rough, unhewn granite in the largest blocks that could be transported and handled. The granite was quarried fifty miles or more to the eastward, though still on the shore of the Sound, so that the problem of transportation was simplified and facilitated to the utmost. The blocks, just as they came from the quarry, were worked into the wall, and the interstices, filled

with loam and mold in place of mortar, are planted profusely with such flowering herbs and creepers as will do best and look prettiest in that environment. The result is that whoever has seen it is inclined to call it the most attractive park wall in this or any other country.

Nothing could be more natural and primitive than this enclosure. It is, in fact, a specimen of that "Cyclopean masonry" which is at the beginning of all the architectures. Note that there is no chiseling and no mortar joints. The only tool mark the granite shows is, here and there, the segment of the hole that was drilled to blast it out. It is, in the first place, a beautiful material, a granite of a warm, attractive, reddish gray, tinged with purple and yellow and brown. The stones are all large, from nearly three tons down, and from ten feet long to three, and are fitted as closely as they can be without the use of any other tool than a hammer to knock off a ragged edge. No small stones are employed to fill up chinks. When you see the work, you comprehend that the indispensable requisite to doing it so effectively with the

A Park Wall of Massive Granite Rocks

material available was an ingenious mason who was willing to take trouble.

The wall is about thirteen hundred feet long, four and a half feet high, three feet thick at the bottom and two at the top.

The body of it is solidified at the center by a core of Portland cement, but this nowhere appears on the outside, except occasionally where a lip of cement projects from a crevice to retain the soil. It is, as you see, a perfect fence, "horse-high, bull-strong and pig-tight," as well as a unique wall.

There is but one opening, the gate, and the workmanship of the posts and wings is of the same primitive character as that of the field of the wall. The lanterns, or rather the cages, on the posts are of as idiomatic and native workmanship in their way as the stone work in its way. They are made of hammered iron, without any glass at all, and the actual lantern is hung inside of the cage.

The planting of the interstices of the stone work has almost as much to do with the effect as the masonry of the wall itself. The soil filling of the joints is a rich clay loam, mixed with well-decomposed leaf mold. Some forty loads of it were used in the joints, and some eight thousand rock plants, including half a dozen varieties of sedum, or stonecrop. Where the sun is hottest and the soil thinnest are planted quantities of the hardy cactus or prickly pear, and many of the rock plant called "Hen and Chickens," or *sempervivum*, also a lot of stonecrop (*sedum acre*). At the base of the wall are set ferns, irises, tall *sedums*, *saxifrages*, milkweed and other herbaceous plants flowering at different seasons. On each side of the entrance are masses of rhododendrons, growing against hill-sides with a background of tall pines, a plantation which adds greatly to the effect of the gateway.



EIGHT THOUSAND ROCK PLANTS
WERE USED

SAMUEL PARSONS
LANDSCAPE ARCHITECT

The most noticeable feature of the planting, however, especially in autumn, will be the vines. These are planted on the inside of the wall, with the intention of having them break and hang over the outside in cascades of leafage and bloom. The climbers used are chiefly the Japanese "memorial" roses (*rosa wichuriana*), with their thick foliage and abundant summer bloom; the trumpet creeper with its great blossoms blowing at midsummer; *clematis paniculata*, with its clouds of white flowers in August; the glossy green foliage and rich autumn tints of the "Boston ivy"; and, perhaps, best of all, the old-fashioned Virginia creeper, changing from summer green to autumnal blood-red.

It remains to be added that this unique and monumental park wall cost considerably less than the common and commonplace wall of cut stone.

Exhibition of the New York Water-Color Club



A SALEM MANSION
(THE BEAL PRIZE, 1911)

BY COLIN CAMPBELL COOPER

THE TWENTY-SECOND ANNUAL EXHIBITION OF THE NEW YORK WATER-COLOR CLUB

THE exhibition this year contained very little work by leading painters, the best known of the exhibitors being Birge Harrison, George Wharton Edwards, Childe Hassam, Colin Campbell Cooper, Alice Schille, Ross Turner, Corwin Knapp Linson and Walter L. Palmer.

Many of the pictures by painters of less popular repute, however, were quite as good, and in some instances were better than the others, Miss Olive Rush's *Girl in the Hall* being, perhaps, the most striking in its simple sincerity and freedom of rendering. Birge Harrison showed *Madison Avenue at Twilight* and George Wharton Edwards a *Landscape* and *The Harbor Entrance*. Childe Hassam's exhibit did not give the impression of being up to his usual ability, even as an impressionist, the little group of landscapes and marines seeming to be quite overpowered and obliterated by "technique." It seems disproportionate that

one small and delicate landscape should be made to shoulder the whole volume of impressionistic rendering, and it is to be felt that some sacrifice of a purely academic ideal might have been made in behalf of greater simplicity and sincerity.

Colin Campbell Cooper's charming painting of *A Salem Mansion* leaves little question as to the judgment displayed in its award of the Beal prize. Mr. Cooper, who has usually stood out as a strong interpreter of such qualities of the picturesque as are to be found in city vistas, has in this instance captured to the very most subtle and intangible element all the charm of an old Colonial mansion. The sweet dignity of the old brick house, with its prim white woodwork, enshrined in a green bower of trees as old as itself, forms a subject as difficult to translate in terms of line and color as it were possible to submit, yet Mr. Cooper has felt and expressed even the most elusive of these qualities of dignity, reserve age and history which we associate with such relics of Colonial life as he has portrayed. Mr. Cooper also showed several smaller pictures.

Exhibition of the New York Water-Color Club



A GIRL IN THE HALL

BY OLIVE RUSH

The China Cabinet, by Charles A. Webb, is a careful study, which even if a trifle artificial in its arrangement, is an admirable bit of draughtsmanship and a delicate piece of coloring.

There were three rather amazing water colors by David B. Milne, which for bizarre technique should cause even the impressionists to pause. Only primary colors in their most vivid intensities seem to have been used, with no artifice of chiaroscuro other than sharp black shadows by way of delineation. That they may be said to be "clever" is much more certain than that they may be said to be "art."

There were two very strongly done studies by Miss Paula B. Himmelsbach, one of *Moonlight on the Eretheum* and the other of *The Porch of the Maidens*. These suggested, in their accurate architectural perspective and their clean color values, the work of Joseph Lindon Smith, though they were pleasantly lacking in that curious "impersonal" tone which seems to put Mr. Smith's work rather in the category of illustration.

One of the few portraits in the exhibition, *Jane*, by Miss Theodora Lins, showed a very delicate feeling of color and a nice perception of the value of good drawing in this sort of work.

A Passing Glance, by Thomas P. Anshutz,

Miss Alice Schille, sufficiently an impressionist to be clever and not sufficiently pledged to impressionism to run into the amazing technical vagaries of that cult, was represented by two water colors from her recent visit to France. One, *The Visit*, is a character sketch of two old women—gossips in some French village—while the second, *The Willows, Early Morning*, shows Miss Schille's peculiar intensity of atmospheric coloring.

Ross Turner's *Sea Venture* is a painting in which careful detail and a distinct feeling of breadth have been happily combined. A stately galleon is standing out to sea in the early morning, with sails set and with all the romance of uncharted seas and strange ports lying ahead of it, beyond the horizon, which is still hidden by the morning bank.

Walter C. Palmer showed two of his eminently characteristic snowy landscapes, no less excellent than his usual work, which, besides placing him in a unique place as a painter of this particular phase of landscape, might go to illustrate that the only real "impression" worth obtaining in a picture is one of accuracy in suggestion rather than one based purely upon secessionist fantasies of technique.



THE SONG OF THE THRUSH

BY EDWARD DUFNER

Exhibition of the New York Water-Color Club

would give the impression of being an oil painting, but is, in point of fact, an extraordinarily well-executed pastel, full of depth and color, with more solidity about it than one can recall in any recent work in this medium.

Edward Dufner's *Song of the Thrush* showed a very happy combination of landscape and figures which rises far above the criticism of being "far-fetched," which attaches to many compositions of this sort. The landscape is so delicately and carefully rendered and the figures so naturally posed and simply drawn that the sincerity of the whole makes itself felt at once.

A great many more landscapes than figures or portraits were shown, and very few paintings of an essentially decorative nature figured in this exhibition. *The Crystal Ball*, by Miss Clara Weaver Parrish, was by far the most decorative of any, being as artificial in arrangement as it is purely ornamental in composition and rich in color. More work of this sort would have added a note of interest to the exhibition as a whole.

Miss Tony Nell, who won the Beal prize last year with her *Study in Black*, did not exhibit this year.

The showing of miniatures, though small in

number, was of marked excellence, and it is to be regretted that more exponents of the art did not exhibit this year. Of the seventeen which were shown it would be hard to emphasize the particularly pleasing qualities of any one more than any other of them. *The Blue Shawl*, by Miss Helen W. Durkee, was one of the most beautiful spots of color among the miniatures, and Miss Elsie Southwick's *Study of the Nude* was, perhaps, the most conscientious piece of work in the entire exhibition, combining, however, a delicate charm with its accuracy of rendering. Miss Southwick also exhibited a delicate pastel portrait and some other work.

The proportion of outside exhibitors to club members was quite large, which may be taken to indicate, if anything, rather a lively interest in water-color painting in general. If it cannot be said that there were many paintings of an astonishing nature in the exhibition this year, it must certainly be conceded that the general average of merit was well above the normal—above it to such an extent, perhaps, that the more prominent of the paintings did not stand out as strongly as they might have done in a collection of generally mediocre work.



A SEA VENTURE

BY ROSS TURNER

Holiday Book Reviews



From "Les Grands Palais de France"

DECORATION OVER A DOOR FROM THE LOUIS XIV ROOM

(PALAIS DE VERSAILLES, 1679-1701)

HOLIDAY BOOK REVIEWS

H "LES GRANDS PALAIS DE FRANCE," Versailles (two portfolios), \$37.50, by M. Pierre de Nolhac. FONTAINEBLEAU (one portfolio), \$25.00. Ritter & Flebbe, Boston, Mass.

The architects of our more important hotels—those buildings of the order of the Plaza, the Knickerbocker, the Astor, the St. Regis and the Bellevue-Stratford—seem inclined of late to lean heavily upon historic precedent in detail. This detail, furthermore, seems to consist principally of work of a character that is popularly known as "Modern French." That the architects are content to adapt well-studied details of proven acceptability, rather than inclined to inflict upon us originalia of problematical and questionable merit, is indeed fortunate. And that they have elected, especially for the details of hotels and theatres, to exploit the style of the French Regencies, is doubly fortunate. That a hotel should present an appearance both inside and out little less festive and cheerful than a theatre is an idea of naissances and growth of no more than the last two decades. The architectural embellishments

of an old-fashioned hotel in this country, its depressing efforts to suggest opulent magnificence, resulted in mournful parodies of decoration which tended to make it rather a port in a storm than a place to be sought for amusement.

But whence came the graceful pilasters, the gilded garlands, the crystal chandeliers and glittering mirrors of the great modern hotel? Certainly they form no part of anything that could be called a "national style," and one must look to the gorgeously elaborate apartments of the Palais de Versailles and to those of Fontainebleau to trace the happy inspirations which have recently enlightened our architects. And now there have come to hand the first volumes of a remarkably well presented and carefully studied series of volumes dealing most minutely with those sources of inspiration.

M. de Nolhac prefaces the letter press of his two great volumes of splendid plates with certain general remarks, made with the purpose of stating what he considers to be the significance of the architecture and decorations at Versailles, and what he has endeavored to present to the architect and student in his "Grand Palais de Versailles."

Holiday Book Reviews



From "Les Grands Palais de France"
CORNER OF THE COUNCIL CABINET
LOUIS XIV ROOM

(PALAIS DE VERSAILLES
1679-1701)

In his preparation of the portfolios the author has added the research of the antiquary to the enthusiasm of the architect in consulting the national archives for those "Memoirs du Service des Batiments du Roi," to throw whatever light possible on the dates and attributions of the hundreds of details which he illustrates. Such antiquarian research, however, was only for purposes of chronology, inasmuch as the publisher disclaims any intention on the part of the present work to constitute a history. The publishers, indeed, announce the simultaneous production of a volume, to be called "L'Histoire du Chateau de Versailles."

A third portfolio from the press of the same publishers deals as exhaustively with the interior decorations and furniture of Fontainebleau, in which the greater number of examples form illustrations of the Empire style. The portfolio as a document of the detailed study of this type of decoration possesses the significance which works of this sort hold through the

With no undue *eclat* he says that as "an expression of French taste, in a period the most sumptuous of the nation's history, this splendid edifice, modified and embellished in the period following its construction, constitutes an unique example for those who wish to become familiar with the three modern styles of Louis XIV, XV and XVI, and for those who wish to become inspired by their creations." In deploring the fact that it would require thousands of plates to cover the details at Versailles, and that it was a matter of no small difficulty to decide whether to illustrate unknown bits or to reproduce well-known portions of the building, M. de Nolhac is emphatic in saying that he has carefully selected what he considers to be the *most significant* documents of the work of the period.

constantly apt nature of their subject. By way of postscript to those intimations of a change of style in our hotel architecture it should be submitted that even an innovation of problematical merit is preferable to an ill-studied adaptation of a recognized style of period decoration. The value of an adaptation rests solely upon its consistency and upon such qualities of conscientiousness as have entered into its study. Consequently, it is to be directly implied that any detailed presentation of a specific style must possess a perennial value for any designer who wishes to practice in it, and that such a presentation must further possess additional value beyond the actual confines of its subject, in the possibilities which it contains for any architectural project along these lines.

Holiday Book Reviews

"THE PAINTERS OF JAPAN," by Arthur Morrison. (Frederick A. Stokes & Co., New York.) Two volumes. \$30.00 net.

In this work the author has approached in a sincere and earnest way a subject of the greatest complexity, old as the history of art itself. That Mr. Morrison was deeply impressed with the magnitude of his undertaking is obvious in the wish which he expresses in his preface that he had twenty instead of two volumes in which to discuss the development of Japanese painting.

It cannot be denied, however, that he has made the most of the two impressive volumes which contain his history of Japanese painting, and has exercised the greatest discrimination possible in the selection of the illustrations, which are exquisitely printed in full colors or soft heliotype plates, of a size which preserves much of the detail of the originals from which they were taken. Concerning the adequate appreciation of the finer points involved in this subject, as in any Oriental art, the author says that "we lose much in the shades of poetic allusion, well understood by any educated Japanese—a set of ideograms, so to say, of the subtlest meaning." Where Japanese legend has been woven into the paintings illustrated, however, the author has put himself in the place of an interpreter, to the manifest advantage of any who are fortunate enough to be his readers or students.

The fact that these two volumes are the serious work of a scholar rather than the ramblings of a dilettante is to be inferred, even before engaging with the text, in the author's brief prefatory "credentials," in which he speaks of the works, both native and European, which he has studied, and of the eminent Japanese critics and connoisseurs with whom he associated himself while he was collecting and preparing his material.

Before the history of the origin and progress of the art of painting in Japan is entered upon, there is a discussion of the various forms of painting which obtained, chief among them the *kakemono*. Upon this long strip of cloth the paintings were usually mounted, vertically, and the *kakemonos*, which many lovers of art possessed in large numbers, were generally kept rolled up, and, with true Oriental reserve, exposed one at a time, and rarely for more than a single day. The Japanese host, indeed, upon learning the name of the favorite painter of his prospective guest, is accustomed to select a *kakemono* containing an example of that painter's work, and to hang it with no other pictures, shortly before the arrival of the guest. Besides being a very intelligent manner in which to



From "The Painters of Japan"

MONJIU RISING FROM
THE CLOUDS

BY KANO TANYU
1602-1674

exhibit pictures it certainly constitutes a refinement of *politeness* which would have given pause to Chesterfield himself.

From the "early periods" through the many schools, with their branches and offshoots, the progress of the art of painting is carefully traced and wonderfully illustrated. The first volume, in addition to the introductory chapters, runs through the Kano School, which begins the second volume with the School of Korin. Four of the great leading schools and several minor schools, with a careful index of the whole work (which we would expect of as scholarly a production as this), constitutes the second volume, and completes a

Holiday Book Reviews



From the Life and Works of Winslow Homer

THE GULF STREAM

Courtesy The Metropolitan Museum of Art

BY WINSLOW HOMER

work which should possess lasting value as a history, a treatise and a critical review of the art of painting in Japan.

"THE LURE OF THE GARDEN," by Hildegard Hawthorne. (The Century Co., N. Y.) \$4.50 net. Of garden books there have been many—technical, sentimental, whimsical, historical and poetical, and to the garden lover's library Hildegard Hawthorne, the granddaughter of Nathaniel Hawthorne, has contributed "The Lure of the Garden."

Miss Hawthorne wishes to say, with gentle insistence, that "the garden is for actual happiness . . . which means enjoyment." And through them all the "personal equation" has been delicately woven, always with the message that the garden should *mean* something to us. Perhaps its meaning may be different to different people, but for each of us there is some type of garden which is more than a mere array of clipped hedges or a disposition of flower beds and walks.

The first chapter is called "Our Grandmothers' Gardens," and brings out with rather significant force the difference in charm between the old gardens which were laid out with loving care and personal direction and (though they are not mentioned) the elaborate but impersonal modern examples by professional gardeners. The book is illustrated with many charming pictures, which take one to Washington's garden at Mount Ver-

non, the quaint and luxuriantly overgrown gardens of Charleston and to others, which Maxfield Parrish, Jules Guerin and Anna W. Betts seem particularly happy in portraying.

Truly a lover of gardens herself, the authoress has pictured how a great deal of real pleasure may be derived from a small place, and how the secret of thoroughly understanding and using a garden is one well worth knowing.

"THE LIFE AND WORKS OF WINSLOW HOMER." By William Howe Downes. (Houghton Mifflin Co., Boston.) \$6.00 net.

The recent death of Winslow Homer has brought out a book which, as its title implies, is by way of being a critical biography. General public opinion and trained professional criticism have, perhaps, been less divided over the work of any other figure in modern American painting than over the art of Winslow Homer. Far more careful in his detail than Waugh and far less careful than Richards, his exact place has never been accurately determined. The sense for *genre*, the introduction of the toilers of the sea in glistening oilskin and grimy sou'wester, has tended to intensify the dissimilarity of his work to that of Richards.

Of his actual work, a careful chronological discussion is presented, which cannot fail to crystallize the ideas of any one in doubt as to the significance of his contributions to American art.

The Psychology of the Poster

THE PSYCHOLOGY OF THE POSTER BY EARNEST ELMO CALKINS

INTEREST in the poster as a form of art, apart from interest in it as a means of advertising, has persisted with an occasional revival for some twenty years.

Definite attention was attracted to it in this country about twenty years ago by the then common practice in magazines of announcing each month's issue with an appropriate and in many cases effective poster. This gave an opportunity to artists with an instinct for this form of designing to produce some rather good things.

The growing pressure upon the limited space at the disposal of newsstands for displaying these posters, and also, perhaps, the demands of poster collectors who bought the posters from newsdealers as fast as they were issued, led publishers to stop this method of advertising.

Meanwhile collectors and others, attracted by these magazine posters, began to take note of this sort of work as practiced abroad. The poster as a means of advertising has existed for a longer time upon the Continent than with us, and is still used, in the sense in which it is understood in this article, more largely there than here.

Many collectors have kept up with the progress of poster art until now most of them can recognize at sight the style of nearly every well-known designer both here and abroad, and are familiar with all the better-known specimens of his work.

Charles Matlack Price has sought in "Posters" (G. W. Bricka, Publisher, New York, limited edition 250 copies) to produce a work that is not so much an illustrated catalogue of posters as it is an attempt to criticize the poster as a work of advertising art, and especially to lay down the principles upon which successful posters have been and may be constructed. In doing so he has produced a very attractive book and one which incidentally proves a very good illustrated catalogue on account of the large number of reproductions, not only in

black-and-white, but also in a great many cases in the original colors, of posters by various continental and American artists well known and otherwise.

The first chapter outlines the principles upon which poster designing is done, and then takes up in succession such topics as French, German, English, Italian and American posters, the work of Edward Penfield in a chapter by itself, theatrical posters and magazine covers designed to do the work of posters, and in so doing gives a very interesting bird's-eye view of the progress of this kind of work.

It is not necessary to quarrel with the principles that Mr. Price lays down, which are undoubtedly well founded and would stand critical analysis, but it may be well to point out that probably a great many of the artists who successfully complied with Mr. Price's principles did so without any knowledge of the principles themselves. Poster art, like almost any kind of art, is due to instinct, an artistic sense of rightness, which the artist himself will find it hard to define.



A FRENCH POSTER OF 1894

BY PIERRE BONNARD

The Psychology of the Poster



AN EARLY AMERICAN POSTER

BY EDWARD PENFIELD

It is also true that an artist, after reading this book, would not be any more capable of producing a really good poster than he was before. Given a knowledge of drawing and a knowledge of color, the artist must have in himself a certain cast of mind which enables him to produce a good poster, and most posters are inspirations rather than painfully built-up results of technical knowledge. But this might be said of any work of art. No study of the principles of portrait painting can make a Sargent. No study of the plays of Shakespeare will produce a Shakespeare.

No one will be disposed to quarrel with the amount of space given to the work of Edward Penfield, even though it might seem a little disproportionate. Mr. Penfield's work has been consistently good over a large number of years, and he has been one of the few men who has been willing to take commercial work seriously and to give it his best efforts. Still, in spite of the good work that Mr. Penfield is doing today many people will look back with regret upon the spontaneous charm of the series of posters he made for the Harper publications some twenty years ago, while realizing that probably

no commercial user of poster art would buy these posters today, nor probably would Harper & Brothers have been sufficiently enlightened to do so if Mr. Penfield had not happened to be at that time art manager as well as poster artist.

J. C. Leyendecker is given a large place in this book, which is just, as he is a prolific artist, and as his work has a far wider popularity than Mr. Penfield's,

though not intrinsically, in accordance with the principles of Mr. Price, so thoroughly posterized as Mr. Penfield's.

If it may be said that there are certain omissions in the book, it may as readily be conceded that a subject of the diversity and wide scope of "Posters" must perforce be of a selective nature, with more stress upon important examples.

It only remains to be said that the book is intrinsically interesting, both for its text and illustrations, that it is a beautiful specimen of the printer's art, that its writer is sincere and an enthusiast for his subject, and that it is perhaps the first and only book devoted to just this phase of the subject.



A STEAMSHIP POSTER

BY H. CASSIERS

In the Galleries

IN THE GALLERIES

THE walk uptown among the picture galleries is increasing in interest with the progress of the calendar and the beginning of the real season, and important exhibitions are following each other in such rapid succession that the most ardent enthusiast in these events could not complain of anything in the nature of dullness.

The galleries of C. W. Kraushaar are hung this month with a notable collection of etchings by the late Sir Seymour Haden, whose plates unquestionably hold a perennial and ever-increasing charm for collectors and connoisseurs of *eaux-fortes*.

The Folsom Galleries were occupied from the 28th of October to the 8th of November with a remarkable collection of recent paintings by Maurice Fromkes, that Russian-American genius who attained the honor, early in his career, of painting a portrait of the Cardinal Merry del Val, to be hung in the Vatican at Rome. His work shows greater mastery and surety than that exhibited here six years ago, and in the twenty-two oil paintings hung an extraordinary evenness of merit prevailed. His *Holbein Drawing*, the graceful figure of a woman bending over a small picture on a table, suggested, in its direct simplicity of composition and its delicate grace of pose, such canvases by J. W. Alexander as *The Quiet Hour*, *Pandora* or *The Pot of Basil*. In his intensely dramatic portrait of Mme. Mazarin, in the role of *Electra*, however, Fromkes seems to have attained values nearly approaching Sargent's portrait of Miss Ellen Terry as *Ophelia*. It is at once a dramatic document, a salient character study and forceful piece of technique—a picture far above our usual expectations in a "one-man" exhibition.

On the 10th of November the Fromkes exhibition was replaced by two other shows—one of the



Courtesy of the Ehrich Galleries

PORTRAIT OF AN
UNKNOWN MAN

BY BARTOLOME ESTEBAN MURILLO
1617-1682

clever sanguine and pastel portraits by Virginia Hargreaves Wood, to run until the 30th of the month, and another of the oil paintings of Jonas Lie, a Norwegian-American painter. This last exhibition comprises fifteen saliently original and forceful canvases, of which a detailed consideration may be presented next month.

The Macbeth Galleries announce some interesting events, beginning with an exhibition of the work of Robert Henri, comprising a collection of marines, landscapes and "wood interiors"—a designation by which are to be understood the glades and sylvan vistas of the forest itself, in contradistinction to the distant aspect of a countryside. This exhibition will last from the 15th to the 31st of November, and will be followed by the fourth annual exhibition of bronzes by American sculptors, through December. This will form an interesting divagation from paintings and by reason of the variety of the exhibits should attract no small amount of attention.

With no definite dates given as yet it is under-

In the Galleries



Courtesy of the Folsom Galleries

MME. MAZARIN
AS "ELECTRA"

BY MAURICE
FROMKES

stood that several important "one-man" shows will occupy the galleries, including collections of paintings by Frieske, Arthur B. Davies, Emil Carlson and, possibly, Cecilia Beaux, with a promise of an Elihu Vedder show.

At the Ehrich Galleries, characterized, as usual, by their collection of selected old masters, it is interesting to note and illustrate a very important painting by Murillo—a *Portrait of an Unknown Man*—recently acquired by Mr. H. L. Ehrich in Europe and bought by Sir William Van Horn, of Montreal. It is a canvas of marvelous warmth and depth—a human document of the character and personality of its unknown subject.

The galleries of Victor G. Fischer, hung at present with a very interesting collection of eighteenth century English paintings, contain several rather unusual canvases. Among these should be noted several excellent Raeburns, that great rarity—a landscape by Sir Joshua Reynolds—and, rarest of all, an important Turner, "listed and en-

graved," *Oxford from Abingdon Road*, 1818, formerly owned by Sir John Fowler.

As was announced last month the Berlin Galleries through November exhibited a remarkable collection of paintings, drawings and lithographs by Will Rothenstein. This work, particularly the paintings, possesses a curious "transatlantic" quality very difficult to describe—one could never imagine it as the work of an American. The paintings, landscapes and portraits are definite, yet vague, literal yet mystic, of a quality resembling, if anything, the paintings of James Pryde and William Nicholson in England. To those who are not familiar with the genius of Rothenstein (as, indeed, few Americans are), this exhibition should be a revelation and a sensation. At the close of this exhibition the collection of original drawings by Aubrey Beardsley will be rehung for one week, to give place in their turn to an exhibition of the work of Charles Conder, a European painter of no less individuality and genius than Will Rothenstein.

The new galleries of Moulton & Ricketts announce an exhibition of the recent works of those five men who became known as the "Cañon Painters" from their joint visit to the great Colorado Cañon—Daingerfield, Potthast, Parshall, F. Ballard Williams and Moran. The galleries show at present an interesting collection of the work of a new but promising etcher—Albany E. Howarth.

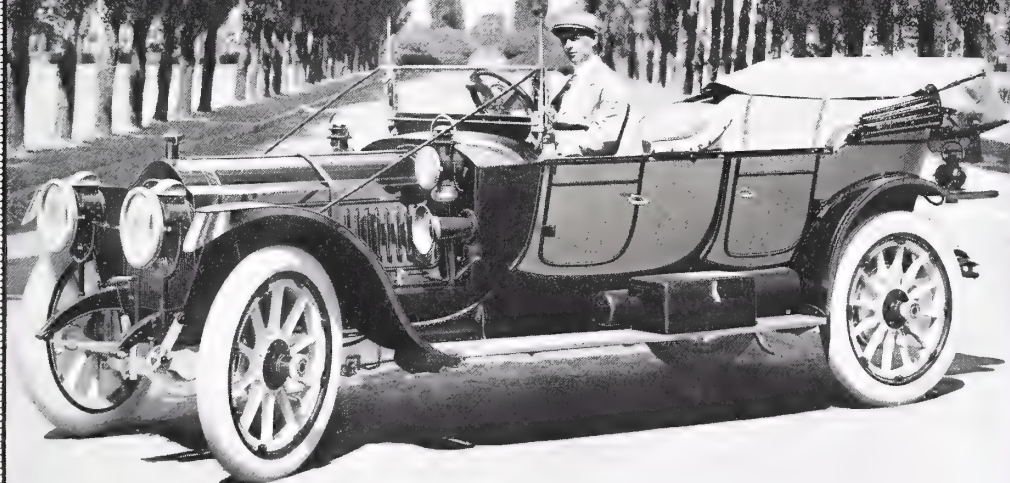
At the Montross Galleries the exhibition of ancient Chinese paintings, dating from 1368 to 1766, will continue through November, to be followed by an exhibition of the work of Robert Reid. The showing of the early Chinese paintings is an event of unique interest among the fall exhibitions, and should not escape the attention of any lovers of Oriental art.

At the date of going to press the new galleries of Knoedler & Co. were still in such a state of incompleteness that no definite announcements as to special exhibitions were being issued, though the formal opening of the new building should not take place later than the first of December.

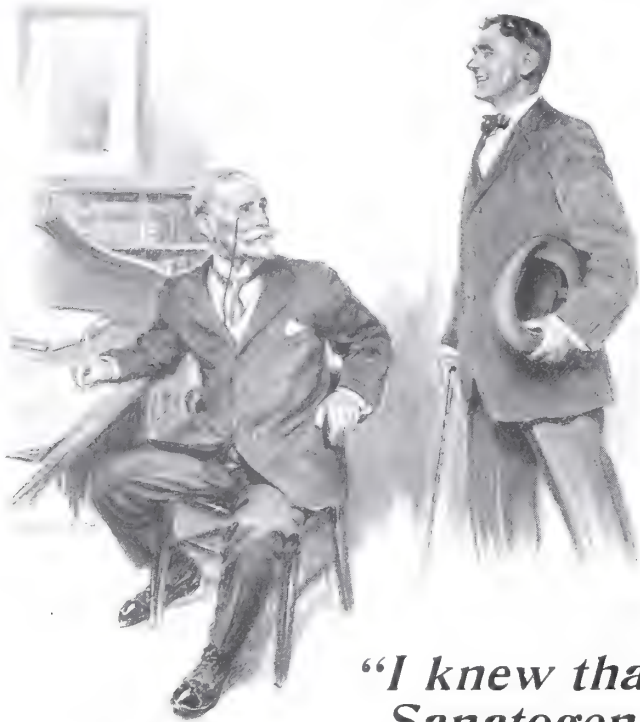
Louis Katz is to open "The Thumb-Box Sketch Exhibition" on November 27, to run until December 16. The contributors, about 150 in number, including all the best-known names among contemporary painters, will show about 700 "Thumb-Box Sketches." These galleries were occupied from the 11th of October to the 30th of November with a remarkable exhibition of the recent paintings of Martha Walter, that interpreter of the most joyous side of child nature.

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the distinguished naturalist and author, writes:
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BOOK REVIEWS

"PERIOD FURNISHINGS," by C. R. Clifford. (Clifford & Lawton, New York.) \$5.00.

This book purports to be an encyclopedia of historic furniture and decoration rather than a treatise, though it rather happily presents the values of both. It contains, in one convenient volume, a mass of reference, both in text and illustration, which has been collected from many sources and arranged chronologically.

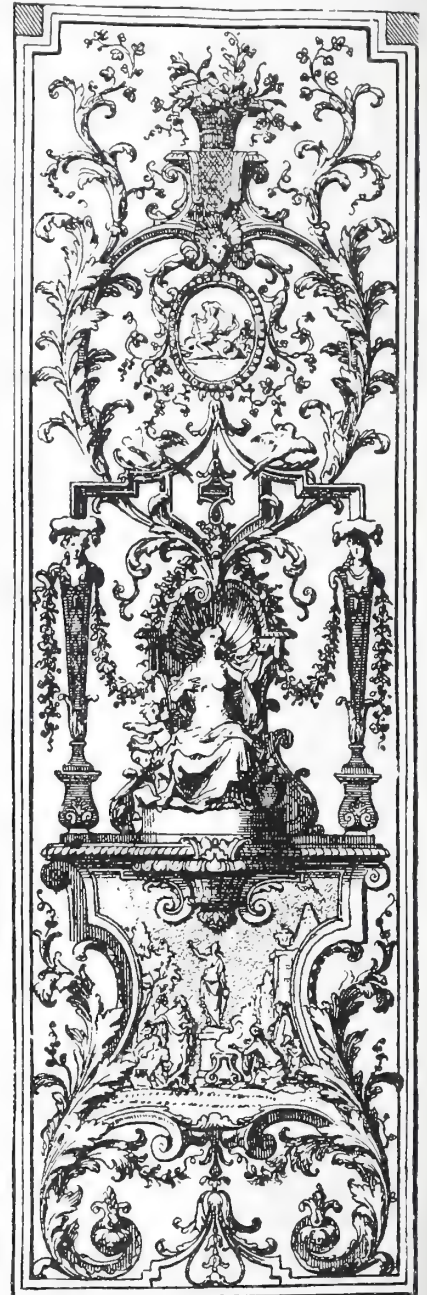


Illustration from "Period Furnishings"
LOUIS XIV PERIOD

By reason of the fact that many of the works drawn upon in the preparation of the book are either quite unobtainable or very rare, and of a sort which no library will allow out of its reference room, the convenience to either students or practitioners of decoration is significant.

While the illustrations cannot be said to be in every case the best that might have been chosen, they are all essentially typical of their subjects, and all described by accurate attributions.

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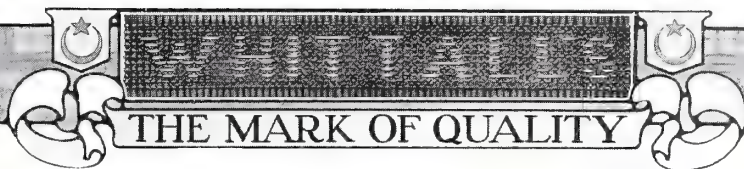
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WHY MAN OF TODAY IS ONLY 50 PER CENT. EFFICIENT

By WALTER GRIFFITH

If one were to form an opinion from the number of helpful, inspiring and informing articles one sees in the public press and magazines, the purpose of which is to increase our efficiency, he must believe that the entire American Nation is striving for such an end—

And this is so.

The American Man, because the race is swifter every day; competition is keener and the stronger the man the greater his capacity to win. The stronger the man the stronger his will and brain, and the greater his ability to match wits and win. The greater his confidence in himself the greater the confidence of other people in him, the keener his wit and the clearer his brain.

The American Woman, because she must be competent to rear and manage the family and home, and take all the thought and responsibility from the shoulders of the man, whose present-day business burdens are all that he can carry.

Now, what are we doing to secure that efficiency? Much mentally, some of us much physically, but what is the trouble?

We are not really efficient more than half the time. Half the time blue and worried, all the time nervous, some of the time really incapacitated by illness.

There is a reason for this—a practical reason, one that has been known to physicians for quite a period and will be known to the entire world ere long.

That reason is that the human system does not and will not rid itself of all the waste which it accumulates under our present mode of living. No matter how regular we are, the food we eat and the sedentary lives we live (even though we do get some exercise) make it impossible; just as impossible as it is for the grate of a stove to rid itself of clinkers.

And the waste does to us exactly what the clinkers do to the stove—make the fire burn low and inefficiently, until enough clinkers have accumulated, and then prevent its burning at all.

It has been our habit, after this waste has reduced our efficiency about 75 per cent., to drug ourselves; or after we have become 100 per cent. inefficient through illness, to still further attempt to rid ourselves of it in the same way—by drugging.

If a clock is not cleaned once in a while it clogs up and stops; the same way with an engine, because of the residue which it, itself, accumulates. To clean the clock you would not put acid on the parts, though you could probably find one that would do the work, nor to clean the engine would you force a cleaner through it that would injure its parts; yet that is the process you employ when you drug the system to rid it of waste.

You would clean your clock and engine with a harmless cleanser that Nature has provided, and you can do exactly the same for yourself, as I will demonstrate before I conclude.

The reason that a physician's first step in illness is to purge the system is that no medicine can take effect nor can the system work properly while the colon (large intestine) is clogged up. If the colon were not clogged up the chances are ten to one that you would not have been ill at all.

It may take some time for the clogging process to reach the stage where it produces real illness, but, no matter how long it takes, while it is going on the functions are not working so as to keep us up to "concert pitch." Our livers are sluggish, we are dull and heavy, slight or severe headaches come on, our sleep does not rest us—in short, we are about 50 per cent. efficient.

And if this condition progresses to where real illness develops it is impossible to tell what form that illness will take, because—

The blood is constantly circulating through the colon and, taking up by absorption the poisons in the waste which it contains, it distributes them throughout the system, and weakens it so that we are subject to whatever disease is most prevalent.

The nature of the illness depends on our own little weaknesses and what we are the least able to resist.

These facts are all scientifically correct in every particular, and it has often surprised me that they are not more generally known and appreciated. All we have to do is to consider the treatment that we have received in illness to realize fully how it developed, and the methods used to remove it.

So you see that not only is accumulated waste directly and constantly pulling down our efficiency by making our blood poor and our intellect dull, our spirits low and our ambitions weak, but it is responsible through its weakening and infecting processes for a list of illnesses that if catalogued here would seem almost unbelievable.

It is the direct and immediate cause of that very expensive and dangerous complaint—appendicitis.

If we can successfully eliminate the waste all our functions work properly and in accord—there are no poisons being taken up by the blood, so it is pure and imparts strength to every part of the body, instead of weakness; there is nothing to clog up the system and make us bilious, dull and nervously fearful.

With everything working in perfect accord and without obstruction, our brains are clear, our entire physical being is competent to respond quickly to every requirement, and we are 100 per cent. efficient.

Now this waste that I speak of cannot be thoroughly removed by drugs, but even if it could the effect of these drugs on the functions is very unnatural, and if continued becomes a periodical necessity.

Note the opinions on drugging of two eminent physicians:

Prof. Alonzo Clark, M.D., of the New York College of Physicians and Surgeons, says: "All of our curative agents are poisons, and, as a consequence, every dose diminishes the patient's vitality."

Prof. Joseph M. Smith, M.D., of the same school, says: "All medicines which enter the circulation poison the blood in the same manner as do the poisons that produce disease."

Now the internal organism can be kept as sweet and pure and clean as the external, and by the same natural, sane method—bathing. By the proper system warm water can be introduced so that the colon is perfectly cleansed and kept pure.

There is no violence in this process; it seems to be just as normal and natural as washing one's hands.

Physicians are taking it up more widely and generally every day, and it seems as though every one should be informed thoroughly on a practice which, though so rational and simple, is revolutionary in its accomplishments.

This is rather a delicate subject to write of exhaustively in the public press, but Charles A. Tyrrell, M.D., has prepared an interesting treatise on "Why Man of Today Is Only Fifty Per Cent. Efficient," which treats the subject very exhaustively, and which he will send without cost to any one addressing him at 134 West 65th Street, New York, and mentioning that they have read this article in *THE INTERNATIONAL STUDIO*.

Personally I am enthusiastic on Internal Bathing, because I have seen what it has done in illness as well as in health, and I believe that every person who wishes to keep in as near a perfect condition as is humanly possible should at least be informed on this subject; he will also probably learn something about himself which he has never known through reading the little book to which I refer.

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The book is well on the safe side of the most captious criticism as to the scope of its contents as well as in the clarity of its arrangement, and it is prefaced by certain charts which are of valuable assistance for quick reference. One chronological chart traces the development of all the nations of the world, from the year 1000 B.C. to 1800 A.D., while another classifies the period styles by centuries.

In works of this sort it has been contended that a detailed consideration of the arts of ancient Egypt, Assyria and the Orient is of no practical value, but the fact cannot be disputed that a study of these is by no means unimportant to the adequate understanding of subsequent styles. And when a running commentary of analytical and descriptive text accompanies the plates it is possible to form, with very little study, a perfectly sufficient acquaintance with all that it is practically necessary to know of primitive and early art.

Beyond this point, as is quite logical, the "Period Furnishings" is even more pro-

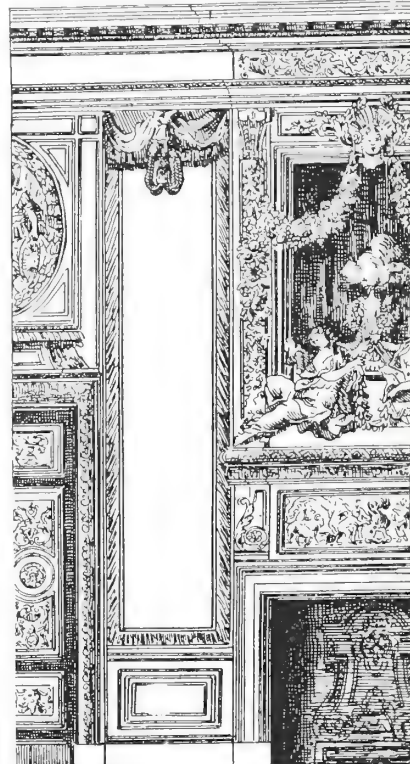


Illustration from "Period Furnishings"

LOUIS XIV, 1643-1715

fusely illustrated, through French, English, Italian and German Gothic. Throughout there are running comments and illustrations incident to the development of floral motives in textile fabrics, with particular reference to the various periods and progressions in the practice of tapestry weaving. It is most interesting to trace this art coincidentally with the development of furniture, architecture and decoration through successive ages in various countries.

The Great Renaissance is very carefully divided and its characteristics analyzed, with copious and detailed illustrations, through its contemporary manifestations in Italy, France, England, Holland, Germany and Spain. The discussion of the style in England deals, of course, with those local developments of the Renaissance popularly known as Elizabethan and Jacobean, with their transition to more classic ideals under Inigo Jones. The rise,

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development and consummation of the various Renaissance styles are further shown by a tabular chronological and historical chart.

This brings the student to the "William and Mary" period, and launches him with the year 1667, at the beginning of the work of the famous "French Regencies," a "period style" of which adaptations and copies find perennial popularity in all countries.



Illustration from "*Period Furnishings*"

ITALIAN STUCCO ORNAMENT

Through the reigns of Louis XIV, Louis XV and Louis XVI the development and expression of decorations and furnishings is traced up to the transitional period of the Directoire, which led to the work of the "Empire."

Queen Anne, Georgian, Chippendale (with its Chinese variations), Hepplewhite, Sheraton and the brothers Adam are successively discussed and illustrated, which brings the subject matter of the book up to the modern developments of decoration and furniture, as expressed by William Morris, Biedermeier and the exponents of *l'Art Nouveau* and the "mission."

For a comprehensive yet concise study of period work Mr. Clifford's book should prove of great practical value, either to those who wish to become familiar with the principal "period" characteristics, or to those who wish to pursue a graphic review of previous studies. It is an epitome of the subject—its salient and essential points at a glance.

THE National Arts Club held its sixth annual exhibition of books of the year, original illustrations, manuscripts, bindings and posters, from the 8th to the 30th of November. These exhibitions have been very interesting on account of the variety of the exhibits and the constantly rising standard that is evidenced in printed art. The leading books of the year are massed in one convenient place, where they can be seen and examined by the book-loving public.

Such exhibitions as these, furthermore, afford an opportunity to study the original drawings of many of the cleverest illustrators and the work of many designers of decorative printing which never occupies the general galleries.



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BOOK REVIEWS

"ART IN FRANCE," by Louis Hourticq, Agrégé de l'Université. Inspector of Fine Arts in the City of Paris. 18mo. Profusely illustrated. (New York: Charles Scribner's Sons.) \$1.50 net.

Because the variety of French art invites to special studies rather than to general appreciations the art of France has never been treated as a whole, save in treatises on universal art, or in general histories. The function of this handbook, though it cannot pursue the phenomena of the artistic spirit into all its objective ramifications, is to trace and explain the innate subjective characteristics which no fashion in external forms can wholly disguise. The author's endeavor is to show that the underlying character of French art is no less persistent and apparent than that of other nations, and points out to his readers its essential unity, in spite of those superficial variations which are so obvious. A survey of the history of French art suffices to show us what has been the special conception of art formed by successive generations. In the Middle Ages, when art was exclusively the handmaid of religion, texts contain only passing allusions to its monuments. After the Renaissance it becomes more independent, and a special literature is devoted to it. Finally, in the nineteenth century, the century of history, not only contemporary art, but all its manifestations in the past, interested amateurs and scholars. The most instructive of these works on French art have been quoted in this book, at the end of each chapter to which they refer, arranged in the following order—original documents, general works, works on architecture, sculpture, painting and the minor arts. The volume is divided into three parts—Christian Arts, Classical Art, Modern Art. The illustrations are very numerous, both full-page and scattered throughout the text, and there is a colored frontispiece of the Marquise de Bologne by Natier, from the collection of the Marquis de Chaponay.

"CHATS ON OLD PEWTER. By H. J. L. J. Massé, M.A. 8vo. Ninety-one illustrations. (New York: Frederick A. Stokes Company.) \$2.00 net.

Mr. Massé is already the author of a standard work on pewter plate, and the organizer of two important exhibitions of pewter at Clifford's Inn Hall, in 1904 and 1908. In the present volume Mr. Massé deals with pewter generally, and aims at making his book a useful guide to collectors. Special features are: A list of pewterers from 1550 to 1824, compiled from every available source; an index of the touches according to the chief devices found in them; a brief bibliography, a glossary and a list of prices. Mr. Massé offers advice to collectors, stating that in making a collection the wiser course will be to specialize, either in English, Scottish, Irish or, possibly, foreign specimens, and if need be to confine the collection to either domestic or to ecclesiastical pewter, as no one can hope to make a representative collection of even half the articles that have been made in pewter in England or, for that matter, abroad. He warns the collector against dealers' and makers' dodges and devices, and against fakes. Recipes are given for the care and repair of pewter.

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"THE CLASSIC POINT OF VIEW." Six Lectures on Painting. Delivered on the Scammon Foundation at the Art Institute of Chicago in the Year 1911. By Kenyon Cox. 12mo. 32 Illustrations. (New York: Charles Scribner's Sons.) \$1.50 net.

Mr. Kenyon Cox describes this work as a definitive credo—a detailed and explicit confession of artistic faith. The book contains a clear statement of what the author believes and hopes and fears with regard to painting; of what he takes to be the malady of modern art, and of where he looks for the remedy for it. The subjects are The Classic Spirit, The Subject in Art, Design, Drawing, Light and Shade and Color, Technique. The audience that the author designs to reach is made up of two parts, viz., those young artists who have, to some extent, the future of American art in their hands, and that general public whose influence upon our art, exercised through its patronage and appreciation or its refusal of patronage and appreciation, must be no less real though less direct. Not the least-attractive feature of the book are the full-page illustrations, reproductions from the works of the great masters, a reproduction of E. H. Blashfield's picture in the Baltimore Court House of *Washington Laying Down His Commission*, a copy of the Winslow Homer *Gulf Stream* in the Metropolitan Museum of Art, etc.

THE ART IN TRADES CLUB

THE fifth annual dinner of the Art in Trades Club, eaten at the Hotel Martinique, in New York, on Thursday, November 2 celebrated the success of an organization that means much for the future of industrial art in the United States. This organization is composed of men actually in trade, whose avowed object it is to commercialize art, to capture the elusive goddess who "freezes us hopeless as we enter in" (with partial apologies to William Watson) and make her the handmaiden of industry and commerce.

The Art in Trades Club is an association of business men who know that art is a vital element in their business. The objects of the club are:

To bring into association men engaged in or interested in the arts and art trades for mutual advancement and study; to study the principles of art as applied to trades connected with the decoration and furnishing of buildings; to harmonize commercial activity with the growing art tendencies of the present time; to foster feeling and taste for art expression in general, and to strengthen the natural bond between those thus allied by fellowship and a community of interests.

The toastmaster at the dinner was William Sloane Coffin and the speakers were Henry W. Kent, Edwin S. Grover, Lockwood De Forest, Frank Alvah Parsons, Charles Aubrey Eaton.

The provisional programme of illustrated talks announced for the year was:

Mr. G. L. Hunter, Wednesday, Nov. 15, at eight o'clock, in Room 304 of the West Side Y. M. C. A., 318 West Fifty-seventh Street, on "Tapestries and Other Weaves," with many lantern illustrations showing texture and process.

Mr. William Clifford, Saturday, November 25, at eight o'clock, in the library of the Metropolitan Museum, Fifth Avenue and Eighty-second Street, on "Books on Deco-



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All men of good character who have a knowledge of and interest in the decorative arts will be welcomed as members of the club and are invited to communicate with the secretary, Mr. H. V. Mooney, of J. H. Thorpe & Company, Fourth Avenue and Nineteenth Street, New York City.

PERHAPS the chief charms of Christmas gifts from the Orient lie in their individuality and in their great variety. Individual Christmas presents are always sought in preference to impersonal or ordinary things, and it is no less essential to have a variety to choose from as well, for we usually feel that each of our several friends is deserving of an especially appropriate present to himself.

There are exquisite cloisonnés, bronzes, ivories, porcelains—things of beauty and of beauty and utility combined. There are bits of rare jewelry, and wonderful lamp shades, which glow like jewels themselves.

It is, indeed, impossible to enumerate the variety and charm of these gifts from the Orient, though the many opportunities which exist for selection may be suggested.

There are wonderful textiles and embroideries, there are all kinds of porcelains, from delicate Satsuma ware to large umbrella jars and lamp bases. The ivories include all manner of intricately carved bits, from cabinet specimens to more utilitarian pieces for umbrella handles, toilet articles and the like. The bronzes have as wide a range as do the wood carvings. Of course, there are rugs—one of the most marvelous of the many expressions of Oriental art—and interestingly fashioned furniture.

Nor should the opportunity for smaller gifts be overlooked—gifts of delicate Oriental confections, rare teas and subtle perfumes. It would almost seem that these were prepared in the East for the sole purpose of exchange gifts, so far is their appearance from that of any ordinary commercial products. Each sweetmeat, tea or perfume, be the quantity ever so small, is put up in some fascinating form—some package which, in the early days of "the China trade" would have been a treasured gift in itself.

And for the same reason that a graceful word of presentation makes a Christmas gift doubly acceptable, so a dainty package seems to carry a personal note admirably in keeping with the season. For the giving of gifts must have originated in the East, so many ceremonies are connected with it, and so varied are the beautiful things which seem made only to express the spirit of giving.

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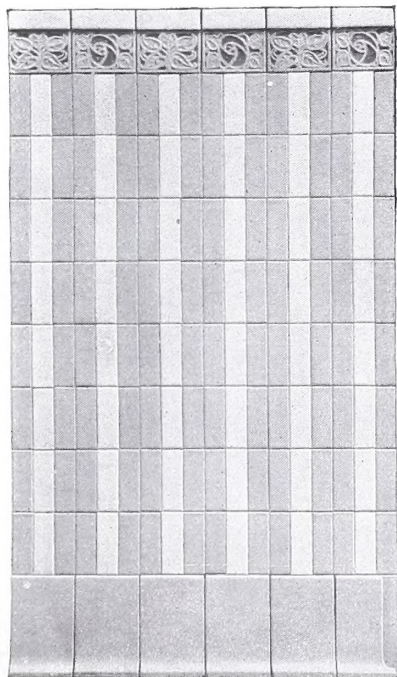
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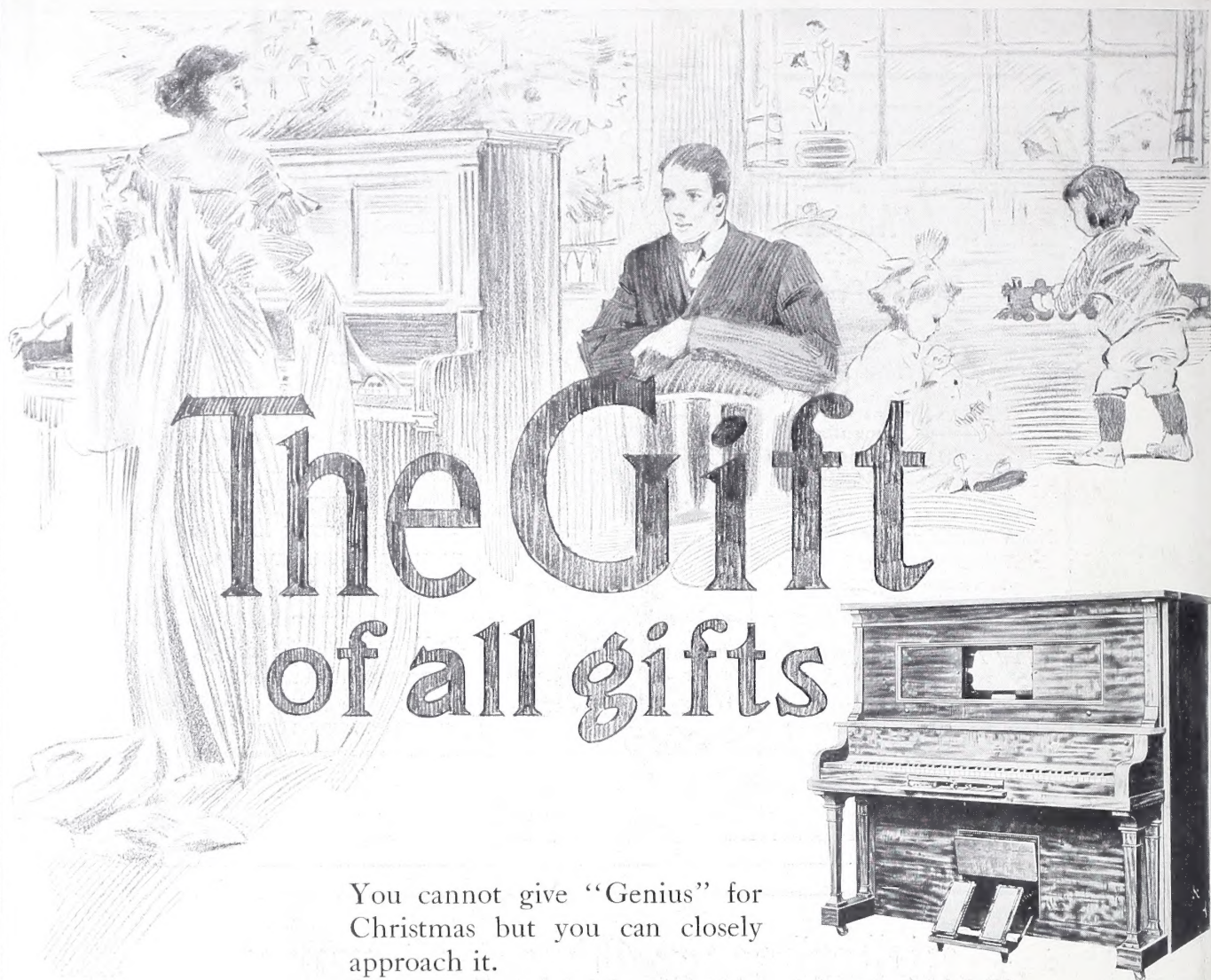
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